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Albert A. Stanley

from

The former Secretary

of the

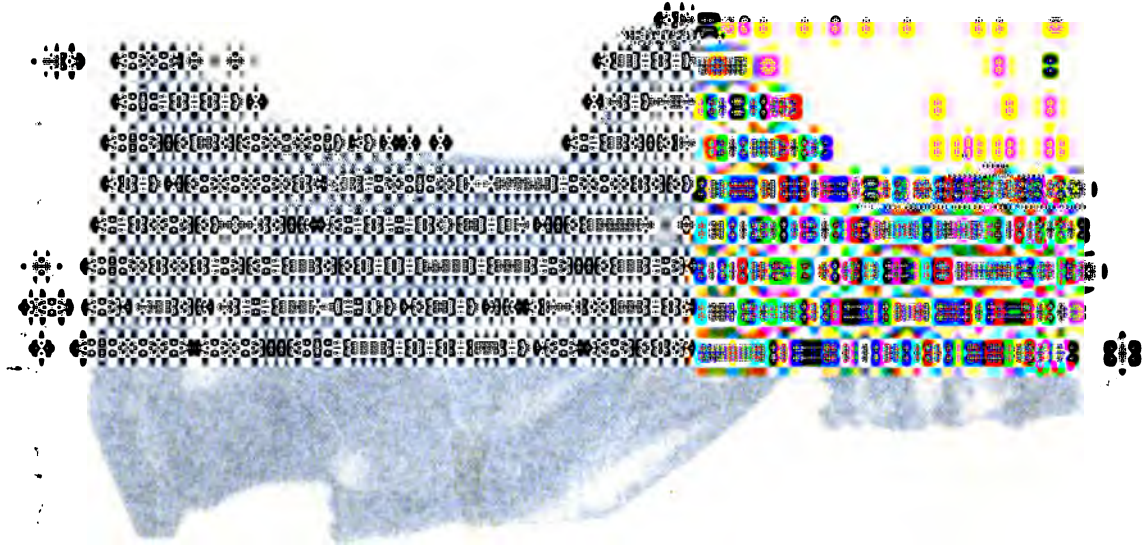
Western Choral Association

with regards.

F. J. Wessels

Chicago March 20. 1916

THE
BOSTON SYMPHONY ORCHESTRA
AN HISTORICAL SKETCH

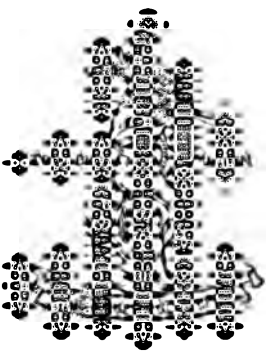


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Published November 1914

Albert A. Stanley
gt.
8-24-1922

PREFACE

IT is to be said at the outset that this book is not the work of a musical critic, but of an editor and annalist. The task has been to construct from a considerable body of record the story of the Orchestra. Much of the material—especially in papers relating to Mr. Higginson's more personal dealings with the enterprise—has never been in print before. Much has been found also in the bound volumes of newspaper clippings about the Orchestra brought together by Mr. Allen A. Brown and preserved in the Allen A. Brown Collection at the Boston Public Library. The critical passages drawn from this source, in their reflection of the local musical opinion of the Orchestra in its successive stages, are believed to contribute an important element to the record.

To Miss Barbara Duncan, custodian of the Allen A. Brown Collection, the author is indebted for the preparation of the Appendices at the end of the volume. To Mr. Ellis, Mr. Walter, and other members of the staff of Symphony Hall, and to

405877

several unofficial friends of the Orchestra, many thanks are due for suggestion and advice.

It is a fortunate coincidence that the book can appear at the time of Mr. Higginson's eightieth birthday.

BOSTON, October 15, 1914.

CONTENTS

I. Preliminary 1

II. The Beginnings under Georg Henschel, 1881–1884 25

III. The Establishing under Wilhelm Gericke, 1884–1889 101

IV. The Service of Arthur Nikisch and Emil Paur, 1889–1898 153

V. The Second Term of Wilhelm Gericke, 1898–1906 182

VI. Dr. Karl Muck, Max Fiedler, and again Dr. Muck, 1906–1914 209

VII. Conclusions 222

Appendix

A. The Soloists 231

B. The Personnel 242

C. The Repertoire 252

Index 275

ILLUSTRATIONS

HENRY LEE HIGGINSON (*photogravure*) . . . . *Frontispiece*
From the bust by Bela L. Pratt, placed in Symphony Hall, Boston, 1911. From a photograph by Curtis & Cameron.

THE GERMANIA ORCHESTRA 8
CARL BERGMANN, *Conductor*, seated at center.
CARL ZERRAHN standing at extreme left.
From a lithograph in the library of the Harvard Musical Association.

THE BOSTON SYMPHONY ORCHESTRA BEFORE THE "GREAT ORGAN" IN MUSIC HALL. GEORG HENSCHEL, *Conductor* 66
From a photograph by James Notman.

THREE CONDUCTORS 114
WILHELM GERICKE, 1884–1889, 1898–1906.
From a photograph by Elmer Chickering.
ARTHUR NIKISCH, 1889–1893.
From a photograph.
GEORG HENSCHEL, 1881–1884.
From a photograph.

THE BOSTON SYMPHONY ORCHESTRA IN SYMPHONY HALL, BOSTON, 1913. DR. KARL MUCK, *Conductor* 192
From a photograph by Newcomb & Robinson.

THE SIX CONCERT-MASTERS 204
BERNHARD LISTEMANN, 1881–1885.
From a photograph.
WILLY HESS, 1904–1907, 1908–1910.
From a photograph by Garo.

ILLUSTRATIONS

Franz Kneisel, 1885–1903.
From a photograph by Gassford, New York.

Carl Wendling, 1907–1908.
From a photograph by Garo.

Anton Witek, 1910–
From a photograph by Garo.

E. Fernandez Arbos, 1903–1904.
From a photograph.

Three Conductors 216

Karl Muck, 1906–1908, 1912–
From a photograph by Garo.

Max Fiedler, 1908–1912.
From a photograph by Garo.

Emil Paur, 1893–1898.
From a photograph by Notman Photograph Company.

THE BOSTON SYMPHONY ORCHESTRA

THE BOSTON SYMPHONY ORCHESTRA

I

PRELIMINARY

ABOUT twenty years ago the amusing Max Beerbohm wrote an essay on "1880," as a year already so remote that it should be subjected to the historical method of treatment. "To give an accurate and exhaustive account of that period," he said, "would need a far less brilliant pen than mine." Perhaps it is better that the comprehensive narrative should remain a little longer unwritten. But before it is too late to profit by personal memories, there are many pieces of the story to be told.

One of them has to do with the Boston Symphony Orchestra, which was established in 1881. It is a local matter, and it relates to the single art of music. But it is also much more than a local matter, since the Orchestra has exerted a widespread influence; and it relates to more than one

art, since the founding and maintenance of the Orchestra have exemplified a spirit applicable to many opportunities for enriching the life of a community and a country. Regarding the Orchestra, then, as the flourishing plant which, since 1881, it has grown to be, we should look first of all at the soil in which it was planted — and at the planter.

The musical history of Boston before the middle of the nineteenth century is a somewhat barren field of study. The earlier Puritans did little or nothing to cultivate music. Indeed, they confined the practice of the art so strictly to psalmody that the development of Boston into a home of the best music may be counted one of the anomalies of evolution. The first considerable organization of music-lovers in Boston owed its origin to a religious and patriotic occasion — the Peace Jubilee in King's Chapel on the conclusion of the War of 1812. From the excellent choir of Park Street Church and from other sources a chorus was brought together for the singing of portions of the "Creation," the "Messiah," and other works appropriate to the celebration of peace,

and from this chorus the Handel and Haydn Society was formed in 1815. "The ambitious character of the society," writes Mr. Louis C. Elson in his "History of American Music," "is indicated by the fact that, in 1823, it wrote to Beethoven offering him a commission to write an oratorio especially for its use." The commission was never executed, though an entry in one of Beethoven's notebooks shows that he intended to do something about it.

For the most part the town relied for its music upon what it could provide for itself — and that was not much. In 1837 a seceding society, "The Musical Institute of Boston," sought to divide the field of oratorio with the Handel and Haydn. It is a curious circumstance that musical journals — the "Euterpiad" (including the "Minerviad" for feminine readers), the "Boston Musical Gazette," and the "Musical Magazine" — existed in the second, third, and fourth decades of the last century; as if to say that music must be discussed in Boston even when there was least to provoke remark. The fact is that there were always amateur musicians, and the amateurs —

the real lovers — of an art are frequently those who save it.

So much of the spiritual awakening of New England is identified with the movement which expressed its "transcendentalism" in the "Dial" and the Brook Farm experiment, that it is interesting to find in the first number of the "Dial" (July, 1840) an article on "The Concerts of the Past Winter," by John S. Dwight, soon to become a Brook Farmer, and long to remain the chief apostle of music in Boston. He described a concert of the "Amateur Orchestra," assisted by the "Social Glee Club," and, more than half prophetic of things to come, wrote: —

> This promises something. We could not but feel that the materials that evening collected might, if they could be kept together through the year, and induced to practise, form an orchestra worthy to execute the grand works of Haydn and Mozart. Orchestra and audience would improve together, and we might even hope to hear one day the "Sinfonia Eroica," and the "Pastorale" of Beethoven. . . . We want two things: Frequent public performances of the best music, and a constant audience of which the two or three hundred most musical persons in the community shall be the nucleus. Good music has been so rare that, when it comes,

those who know how to enjoy such do not trust it, and do not go.

To secure these ends, might not a plan of this kind be realized? Let a few of our most accomplished and refined musicians institute a series of cheap instrumental concerts, like the Quartette Concerts, or the "Classic Concerts" of Moscheles in England. Let them engage to perform quartettes, etc., with occasionally a symphony, by the best masters and no others. Let them repeat the best and most characteristic pieces enough to make them a study to the audiences. To insure a proper audience there should be subscribers to the course. The two or three hundred who are scattered about and really long to hear and make acquaintance with Beethoven and Haydn, could easily be brought together by such an attraction, and would form a nucleus to whatever audience might be collected, and would give a tone to the whole. . . . It might be but a labor of love at the outset; but it would create in time the taste which would patronize and reward it.

The fulfilment of some of these dreams for music in Boston was nearer than Dwight himself may have realized. In the winter of 1840–41, the Boston Academy of Music, formed in 1833 for educational purposes, gave a series of orchestral concerts, at which the symphonies of Beethoven were first heard in Boston. "Some may yet remember," wrote Dwight in 1870, "how

young men and women of the most cultured circles, whom the new intellectual dayspring had made thoughtful and at the same time open and impressible to all appeals of art and beauty, used to sit there through the concert in the far-off upper gallery, or sky-parlor, secluded in the shade, and give themselves up completely to the influence of the sublime harmonies that sank into their souls, enlarging and coloring henceforth the whole horizon of their life." To the other orchestral concerts which followed in due course upon this first series, the young enthusiasts of Brook Farm, as George William Curtis long afterwards recalled the experience, "would come to town to drink in the symphonies, and then walk back the whole way (seven miles) at night, elated and unconscious of fatigue, carrying home with them a new genius, beautiful and strong, to help them through the next day's labors."

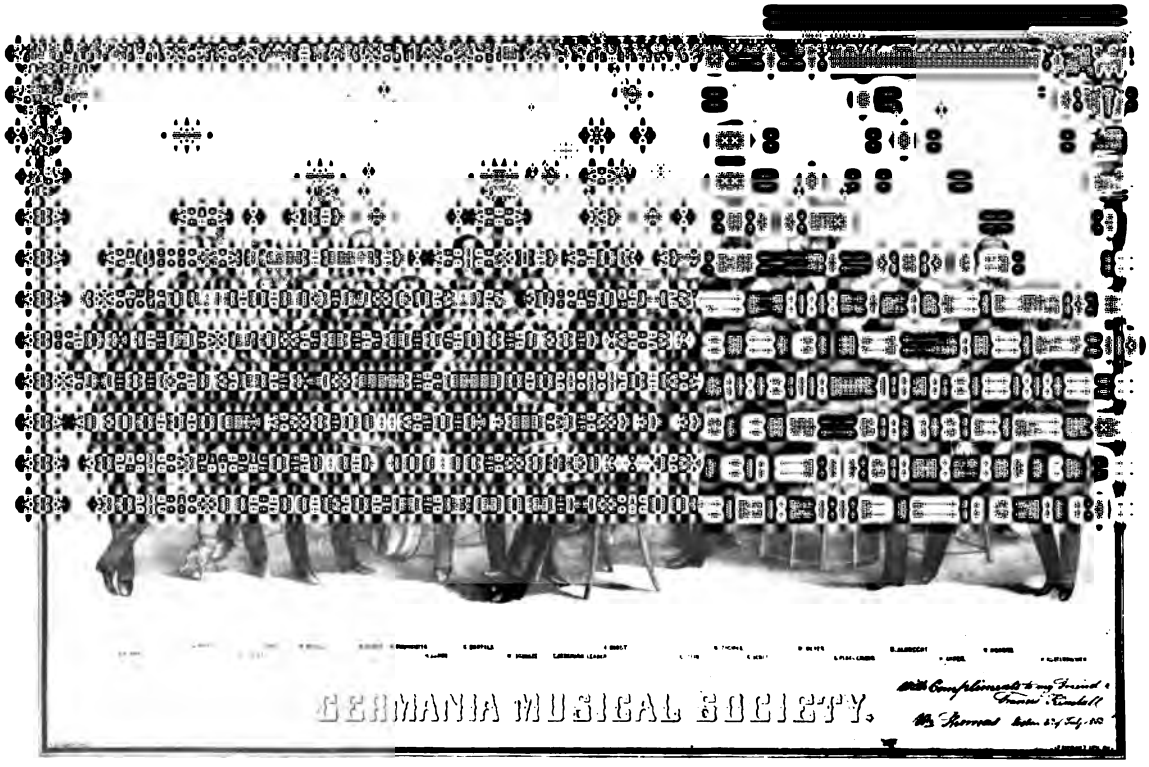
The temptation to look carefully at every step in the local history of music must be resisted. It is sufficient to say in this place that the Academy concerts, ending in 1847, were followed by those of the Musical Fund Society, and the Germania

Orchestra, an excellent band of travelling musicians, who left Berlin in the upheavals of 1848, and visited Boston and other American cities from 1849 to 1854. Their personal history and foreign origin added a romantic element to the pronounced artistic appeal of their music. The influence they exerted on musical taste, not only in Boston but throughout the country, has won the warmest acknowledgments. Yet the primitive taste of the time is suggested in a bit of reminiscence preserved by William F. Apthorp in his annotations upon a Symphony Concert programme of 1896: —

> At one of the public afternoon rehearsals, — for we had afternoon rehearsals then, as now, — all the seats on the floor of the Music Hall had been taken up, and the small audience occupied the galleries. There used to be no printed programmes at these rehearsals, but Bergmann [leader of the Germanians] would announce the several numbers *viva voce* — often in the most remarkable English. One of the numbers on the occasion I now speak of was the "Railway Galop," — composer forgotten, — during the playing of which a little mock steam-engine kept scooting about (by clockwork?) on the floor of the hall, with black cotton wool smoke coming out of the funnel.

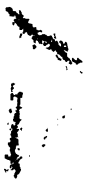
The vagaries of taste, however, did not end with the fifties. The "Great Organ" was not installed in the Music Hall till 1863. It lent itself, said Mr. Apthorp in the reminiscences already quoted, to "adventurous combinations. I remember one evening when a fantasia on themes from Wallace's 'Maritana' was played as a duet for mouth harmonica and the Great Organ; a combination, as the programme informed us, 'never before attempted in the history of music!'"

It should be said at once that crudities like these were sporadic, not typical, and that the soil was really undergoing a constant and effective preparation for the flourishing of the Boston Symphony Orchestra. The Music Hall was built in 1852, from which time forward it was unnecessary to ask a visiting Jenny Lind to sing in the Fitchburg Railroad Station. In the project of building the Music Hall, as in many other musical enterprises of the time, the Harvard Musical Association bore a leading part. This club, founded in 1837 by a group of young Harvard men who wished to continue beyond



THE GERMANIA ORCHESTRA, FROM AN OLD PRINT

CARL BERGMANN, CONDUCTOR, SEATED AT CENTER
CARL ZERRAHN STANDING AT EXTREME LEFT



their college days the musical interests which had brought them together in the Pierian Sodality, never ceased in its private meetings to nourish a local devotion to the best music. Its dominating spirit for more than a half-century was John Sullivan Dwight. Through his "Journal of Music," begun in 1852 and continued until 1881, the Association, responsible in large measure for the Music Hall, may be said to have related itself again to the public. The "Journal" was, to an uncommon degree, a personal product, — the utterance of a man wholly devoted to an art and firm in his belief that it must be practised and enjoyed according to the severest canons of classical taste. If this was a personal view, it was also fairly representative of the Association upon which Dwight so strongly impressed himself. As time went on, younger men chafed against his extreme conservatism; but now that the period has passed into history, there can be little doubt that the Boston community was fortunate in having throughout its musically formative years a leader of taste and opinion whose standards were so substantial and high as those of Dwight.

BOSTON SYMPHONY ORCHESTRA

The orchestral concerts of the Musical Fund Society continued until 1855. In 1857, the Philharmonic Society concerts began, under the leadership of Carl Zerrahn, one of the musicians who found his way to Boston with the Germania Orchestra. These concerts formed an important link in the chain of which the next link was provided by the Harvard Musical Association. They came to an end in 1863 — when martial music was inevitably drowning out all other. When the war was over, the Harvard Musical Association inaugurated, in the season of 1866–67, the series of orchestral concerts which did not come to an end till the Boston Symphony Concerts were firmly established. Carl Zerrahn was the conductor of the Harvard concerts; the orchestra numbered fifty — the best available local players. Through the first five or six seasons they were so successful that a loss of popularity after this time did not cause any financial loss to the enterprise as a whole. For the decline in popularity two causes may be assigned: the classical severity of the programmes, leading, as Mr. Apthorp has written, to the almost proverbial

phrase of the time, "dull as a symphony concert"; and the revelation of what such concerts might be that came with the early visits of Theodore Thomas's Orchestra to Boston. It was this, probably more than anything else, which pointed the way to still better things, orchestrally, than Boston had known. Yet it is true that the Harvard Musical Concerts were what Mr. Apthorp has called them — the link between the old and the new musical Boston; and because this is so, it is well to quote Dwight's own words, as the words of highest authority, about the underlying aims of these concerts: —

> The strength of the enterprise lay in these guarantees: 1. Disinterestedness: it was not a money-making speculation; it had no motive but good music and the hope of doing a good thing for art in Boston; in that it took up the traditions of the old Academy. 2. The guarantee of the nucleus of fit audience, — persons of taste and culture, subscribing beforehand to make the concerts financially safe, and likely to increase the number by the attraction of their own example. 3. Pure programmes, above all need of catering to low tastes; here should be at least one set of concerts in which one might hear only composers of unquestioned excellence, and into which should enter nothing vulgar, coarse, "sensational," but only such as outlives fashion. 4. The

guarantee to the musicians both of a better kind of work and somewhat better pay than they were wont to find. It was hoped that the experiment would "pave the way to a permanent organization of orchestral concerts, whose periodical recurrence and high, uncompromising character might be always counted on in Boston." It was in fact a plan whereby the real lovers of good music should take the initiative in such concerts and control them, keeping the programmes up to a higher standard than they are likely to conform to in the hands of those who give concerts only to make money.[1]

The ideals thus described by the authoritative spokesman for the Harvard Musical Association were substantially realized in the concerts which for seventeen years prepared the Boston public for the orchestra it has now been enjoying for more than thirty years. The soil was well prepared for the planting. We may now turn to the planter.

Henry Lee Higginson, born in New York, November 18, 1834, of the New England stock which for two centuries before his birth had done less for the arts than for the virtues, departed early from the accepted paths of the young men

[1] *Memorial History of Boston*, IV, 446.

of his time and station. He ought to have graduated from Harvard College, which he entered in 1851 with the class to which Alexander Agassiz and Phillips Brooks belonged. But lacking the best of health, he left it after two years. He ought to have continued — if precedent were to rule — in the Boston counting-house of S. and E. Austin, in which he then took employment; but before the end of 1856, he found himself in Europe, where he stayed for four years, devoting himself chiefly to the study of music at Vienna. Many letters to his father are preserved, and from these it may be seen that in his early twenties his views on the place of money-gathering and spending in the general scheme of life were — thanks to the example and influence of an unselfish parent — definitely formed. From Paris, for example, he writes to his father, January 21, 1857: "What is money good for, if not to spend for one's friends and to help them? You've done so all your life — let me do so too while I can, for it is in me (I have always known it) to be a close man, a miser. I know about this." This frank recognition of the personal danger involved

in the pursuit of money for its own sake — with its bit of self-analysis reading so strangely after the lapse of nearly sixty years — is expressed with some frequency in these early letters. They reveal no less clearly the writer's lively interest in business matters and his shrewd intelligence about them. In definite outline also they image forth the young man's feeling for music, and the satisfaction he found in self-expression by means of it.

At first he is seen travelling about Europe. For a companion he had his cousin and most intimate friend, Charles Russell Lowell, who wrote, in May of 1857, to another close friend, John C. Bancroft: —

> Henry is going to study music for three years. . . . With immense good sense he sees that he will be far more of a man and no less of a merchant when he has duly cultivated the best gift nature gave him. It is the first good fruit of his coming abroad. He is even now engaged in India adventures which are likely to be good: that is clearly his vocation, to be a sound merchant and true friend.

In September the young student of music is established in Vienna, and writes thus to his father: —

As every one has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it, I miss much, and with it I am happier and better. You may remember that I wished to study music some few years ago when in Europe before.

On my return home other studies took up my time so much that music had to be neglected, much against my will. The same was true when in the store. It is quite true that I had plenty of spare hours during my apprenticeship, but it is, in my opinion, very false to suppose that a knowledge of anything so difficult as music can be gained, when the best hours of the day and the best energies of the man are consumed by the acquiring of another knowledge. Of course men more busily employed than I was have applied themselves to and conquered great things in science, in art, etc., etc.; but they are exceptions certainly, and *I* nothing of the kind. At any rate, I *did not* learn anything more of music during those nineteen months. I felt the want of it greatly, and was very sorry to give up the thing dearest to me. When I came out here I had no plans, as you know. Trade was not satisfying to the inner man as a life-occupation. Out here I have consulted, and have decided to try to learn something of music ex- and internally, i.e., of playing and of harmony or thorough-bass. If I find that I am not profiting at all by my work, I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, "What is to come of it all if successful?" I do not know. But this is clear. I have then improved my own powers,

which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. I can then go with satisfaction to my business, knowing my resource at the end of the day. It is already made, and has only to be used and it will grow. Finally it is my province in education, and having cultivated myself in it, I am fully prepared to teach others in it. *Education* is the object of man, and it seems to me the duty of us all to help in it, each according to his means and in his sphere. I have often wondered how people could teach this and that, but I understand it now. I could teach people to sing, as far as I know, with delight to myself. Thus I have a means of living if other things should fail. But the pleasure, pure and free from all disagreeable consequences or after-thoughts, of playing and still more of singing myself, is indescribable. In Rome I took about eight lessons of a capital master, and I used to enjoy intensely the singing to his accompaniment my exercises and some little Neapolitan songs. My reasons for studying harmony are manifest. I cannot properly understand music without doing so; moreover, it is an excellent exercise for the mind. As to writing music, I have nothing to say; but it is not my expectation. It is like writing poetry; if one is prompted to do so, and has anything to say, he does it. But I entirely disavow any such intention or aim in my present endeavor, — and this I wish to be most clearly expressed and understood, should any one ask about me. *I am studying for my own good and pleasure.* And now, old daddy, I hope

you will be able to make something out of this long letter. You should not have been troubled with it, but I thought you would prefer to know all about it. It is only carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me.

This long passage from a longer letter, written by a young man only twenty-three years old, will serve at least to show how vital a place the love of music held in his plans for the years ahead. There was yet, of course, no indication of the form in which his devotion to music should express itself. The money, which might fly away, while knowledge remained a permanent possession, was at that time slender in amount. But in these limited resources there was far less of trial than in a serious misfortune which early befell the young student. A severe headache lasting for three days drove him to a bleeder, — a barber, — who drew eight ounces of blood from his left arm. This was on a Saturday. On the following Monday and Tuesday, Henry Higginson returned to his piano practising, with the consequence of a long-enduring and hampering lameness. The

pains in the head were nothing new, and before long there were added to them the suffering and inconvenience resulting from a blow upon a knee which had been hurt in boyhood. Altogether the letters, unconsciously, give a picture of the determined fulfilment of a purpose under conditions of extreme difficulty. At the same time there are frequent tokens of keen pleasure in the daily life and the results of devoted study.

A few passages from letters, which in their entirety give evidence of the most affectionate relations with a devoted father, will afford glimpses of the Vienna experiences. On October 27, 1857, he wrote: —

> I am in Vienna, studying music hard and economizing hard, and here I am a fixture for six months or a year at least. It is pretty hard and stupid work, but it is *work* and to my *taste*, and makes me happier and more contented than I have been for a long time.

A year later, after the disabling of his arm, and learning from an eminent physician that it was injured probably for life — not so much from the blood-letting as from over-exertion in early practising, he wrote, October 19, 1858: —

When I look back at those six weeks when I played, I could cry heartily. It is a hard line for me, and cuts deeper than you think. What I had wished for years was at hand, with every possible help; and in that time I really learned much. Now it is over forever. I can never play freely again. I almost wonder that I managed to bear up as much as I did. If you will sit down and play the same five keys with your five fingers for five minutes, you 'll feel it sharply in your arms as I did then; yet I forced myself to play about two hours (with many intervals, of course) these same things and, besides, to read and play new pieces too, three and four hours a day. It made my arms, back, and head ache. Yet I, relying on my strength, went on, and when this trouble began, I had got so hardened as to mind it but little in the body; the head was suffering somewhat, at times severely. In reality, I 'd reached the last limit, and when the severe headache and bleeding came and were over, I went hard to work again, and the game was over.

Thus a young man ruins himself. I came home and swore like a pirate for a day; then coming to my senses I decided to sing away, study composition, etc., hard, magnetize, and await the result. The playing is very necessary to me now to carry on the other studies, but I cannot have it yet. . . . I've hurt myself many times by doing things which other people avoid as a matter of course.

On March 11, 1858, he wrote:—

About myself, my arm and shoulder are still very

lame and prevent me from playing. I've lost five months' practice. Dear old daddy, you don't realize the magnitude of the work which I've undertaken. I've already told you that I must ascertain my own abilities in music, if there be any, in what direction they lie, and what I can best do. This requires much time. Consider the time given to the study of medicine or law in our superficial country, two or three years or more. Music requires as much time at least. I do not take it up as a business, a calling for life, but I do hold myself free to do that same if it seems worth while. Do not you see the economy of making yourself the means of so much pleasure to yourself?

The practice of economy is suggested in the following bit from a letter of March 7, 1859:—

I've given lessons in English here this winter, but it is very hard to compete with the Germans, who will work for 25 to 50 cents an hour, which I cannot do. I shall take pupils again, if I get them, but this means of getting money saves me much time, which I can well otherwise employ. A little English instruction is agreeable and good as an exercise in German for me.

Hopes of recovery for the injured arm kept recurring, and at one time led to the serious consideration of going into business in Vienna, for the sake of keeping in touch with music. The long-protracted absence from home called for no little explanation and defence. At length, on

March 1, 1860, Henry Higginson wrote to his father that he was preparing to leave Vienna: "I have long intended to go at about this time, but have avoided saying anything about it, because my plans might have been altered by circumstances and thus disappointed." After telling how much he has enjoyed his musical life, and especially the companionship and playing of his friend Epstein, he says: "Up to the present time almost I have hoped to be able to play, but it cannot be, and therefore I, seeing that my musical studies cannot be prosecuted to advantage without playing, have determined to leave here. If you consider the whole thing, and remember that I enjoy in the depths of my soul music as nothing else, you 'll easily comprehend my stay."

Early in May he bade good-bye to Vienna; and after about six months of travel in Europe sailed from England for home in November of 1860. What he brought back with him cannot well be measured in concrete terms. It was not the technical mastery of voice, piano, or composition which might have served as the starting-point of a professional career in music. It was

rather the broader apprehension of what music might mean to an individual and to a community, even to a nation. It was also an intense patriotism nourished as patriotism often is by absence from home, and a strong sense of the responsibility resting upon every one to give what he best can give to the world in which he lives.

The native country to which he returned was on the eve of war. What he could give at once was himself; and this gift he made, going early to the front, and fighting hard and late. The cause for which he fought, the love of his country, became the dearer to him through the death of some of his best friends. One of them, Charles Lowell, wrote to him only a month before he met his soldier's end: —

> Don't grow rich; if you once begin you 'll find it much more difficult to be a useful citizen. Don't seek office; but don't "disremember" that the useful citizen holds his time, his trouble, his money, and his life always ready at the hint of his country. The useful citizen is a mighty, unpretending hero, but we are not going to have a country very long unless such heroism is developed. There! what a stale sermon I 'm preaching! But, being a soldier, it does seem to me that I should like nothing so well as being a useful citizen.

Mr. Higginson's own use of these words in his speech at the presentation of Soldiers Field to the students of Harvard justifies others in regarding them almost as a commission under which he proceeded to act as faithfully as under his commission as an officer of the United States Government. One injunction of his friend — "don't grow rich" — he seems to have regarded rather as a challenge than as a command. If he could disobey it and still become a useful citizen, might not his usefulness be even the greater? Whether he ever asked himself such a question or not, the circumstances of his life in the years immediately following the war lent themselves to his accumulation of abundant means. The native aptitude for business which appeared in the letters of his student days at Vienna found sufficient excuse for exercising itself as soon as the pursuits of peace called for rehabilitation; for, in the midst of the wartime, — in December of 1863, — he had married, and thus incurred all the responsibilities which provide the incentive for successful work. The time and the young man's surroundings

yielded golden opportunities. In 1865 he was working in Ohio at the development of oil wells. Active devotion to other interests qualified him to enter on January 1, 1868, the Boston banking firm of Lee, Higginson & Co., and through the decade of the seventies — the years, as we have seen, in which the concerts of the Harvard Musical Association and, especially, the visits of the Theodore Thomas Orchestra were emphasizing the need of established music in Boston — he toiled at his business, all the more eagerly, one may well imagine, because of a vision constantly behind it. The time came when he could say at home: "I can drop business now, retire, and lead a life of comparative leisure; or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Because there was no disagreement on this point, there is a story of the Boston Symphony Orchestra to be told.

II

THE BEGINNINGS UNDER GEORG HENSCHEL

1881–1884

THE history of an institution must resolve itself, more or less directly, into a record of the work of individuals. Whether an orchestra contains seventy men, as the Boston Symphony Orchestra did at first, or a hundred, as at present, it is obviously impossible to tell what each of these players has done for it. Without their work it could not have existed; yet the story, if it is to hold any elements of life, must be a personal story — and the present story can be told only with special emphasis upon the aims and performances of the founder and sustainer of the Orchestra, and the work of its successive leaders. It is inevitable also that a special interest should attach to the records of the early years. It was then that the Orchestra had its place to make with a public, the articulate portion of which, as represented in the press, was given perhaps more freely to hostile than to friendly

criticism, to a questioning suspicion of motives than to a generous acceptance of intention and results. This was not wholly unnatural. There were generals before Alexander, and there were orchestras in Boston before the Boston Symphony Orchestra. Their struggling existence was clearly endangered by the appearance of a new organization with a "backing" of conspicuous strength. But the endurance of this strength had still to be proved. Meanwhile local musicians, single and collective, had their supporters, honestly jealous of any usurpation of an established place in the local scheme of things. From their supporters came much of the opposition to the new orchestra. If some of their expressions are now brought to view, it is with no desire to revive forgotten hostilities, but merely that the stages through which the Orchestra attained its later place may be duly recorded. By the time that place was attained the enterprise had acquired a momentum which permitted the guiding to supplant the forming hand. It is therefore in the earlier annals of the Orchestra that the larger measure of interest is contained.

The records in general are fairly abundant. They are chiefly to be found in the columns of contemporary newspapers. From that source alone nearly all the story might be drawn; but, fortunately, it is not necessary to restrict the present narrative to the already printed word. In the spring of 1881, while the plans for the enterprise to be launched in the autumn of that year were still in process of formation, Mr. Higginson wrote, under the heading "*In re* the Boston Symphony Orchestra," a statement of his own purposes regarding the project he had had so long at heart. To those who may have read it at that time it must have seemed a document of surprising promise. The surprise after an intervening third of a century must be that so many of its promises have been fulfilled. Thus it reads: —

My original scheme was this, viz: To hire an orchestra of sixty men and a conductor, paying them all by the year, reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time; to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance-

music; to do the same in neighboring towns and cities as far as is practicable, but certainly to give Harvard University all that she needs in this line; to keep the prices low always, and especially where the lighter concerts are in question, because to them may come the poorer people; 50 cents and 25 cents being the measure of prices.

Such was the idea, and the cost presented itself thus: Sixty men at $1500 = $90,000 + $3000 for conductor and + $7000 for other men (solo players of orchestra, concert-master, i.e., first violin, etc., etc.) = $100,000. Of this sum, it seemed possible that one half should be earned, leaving a deficit of $50,000, for which $1,000,000 is needed as principal. Of course, if more money came in by means of larger earnings or of a larger fund, men should be added to the orchestra.

The plan adopted has been to engage such good musicians as are in Boston for twenty concerts in Boston, paying them each $3.00 for every rehearsal (two private and one public rehearsal) and $6.00 for every concert, the days and hours being specified. Subsequently, six concerts, to be given in the Sanders Theatre of the University, were added, for which $6.00 a concert was to be paid to each musician, no rehearsals being needed, as the programmes can be selected from the Boston concerts. The concert-master, Mr. B. Listemann, as being in charge of all the stringed instruments (such is the custom everywhere), and as having the scores and the parts to mark, is paid more than the other musicians. Of course the same is true of the conductor of the orchestra, whoever he may be, and is a

matter of agreement. This latter gentleman should, in my opinion, select the musicians, when new men are needed, select the programmes, subject to the judgment or criticism of myself or my representative, conduct all the rehearsals and concerts, rule over the orchestra and the soloists, whom he should also engage, and generally be held responsible for the proper production of all his performances. I think that he would need assistance in some of the business part of his work, — and think that a librarian of the music and assistant in details might easily be found.

At present my belief is that we shall incline after one season to the following course: To engage a conductor for the whole year at a fixed salary, and to give him sundry jobs to do; to engage eight or ten musicians of a superior grade, younger than those here, at a fixed salary also, who should be ready at my call to play anywhere; — and then to draw around them the best of our Boston musicians, thus refreshing and renewing the present orchestra, and getting more nearly possession of it, and so to give more and more concerts, governing ourselves by the demand here and elsewhere. Naturally, it is impossible to say what is wanted, but experiments will tell. I do not know whether a first-rate orchestra will choose to play light music, or whether it can do so well. I do not believe that the great opera-orchestra in Vienna can play waltzes as Strauss's men play them, although they know them by heart and feel them all through their toes and fingers — simply because they are not used to such work — and I know also that such work is in a degree stultifying. My judg-

ment would be that a good orchestra would need, during the winter season, to keep its hand in by playing only the better music, and could relax in summer, playing a different kind of thing. But I should always wish to eschew vulgar music, i.e., such trash as is heard in the theatres, sentimental or sensational nonsense; and on the other side I should wish to lighten the heavier programmes by good music, of a gayer nature. This abounds, is as classical and as high in an artistic sense, and is always charming. For instance, in operas the best old French musicians gave us gems, — like Mehul, Boieldieu, Auber, Grétry, etc., — and their overtures are delightful. In short, all the catholicity possible seems to me good. I do not like Wagner's music,[1] and take little interest in much of the newer

[1] Writing from Vienna to his father, December 23, 1883, Mr. Higginson said: "The opera house has been chiefly occupied with Wagner's operas of late. The whole list of them (excepting the last) has been given, and I 've heard them all as a matter of education. They 're very exhausting from their noise, length, and intricacy in form and structure. They appeal far too much to the senses of various kinds, and I 'm very glad that they are past." In writing for the *Transcript* about a "Wagner Matinée" which, on December 31, 1890, followed a regular concert at which Beethoven, Schubert, and Mendelssohn were represented, John Sullivan Dwight expressed himself as follows: "Was there really so much deep, sincere, heartfelt enjoyment? To what extent was the crowd composed of the same musically loyal spirits? Does not the music appeal more to the unmusical, at least to many whom better music had always failed to reach? Was not the enjoyment more sensational, the charm most operative on more coarse-grained natures?"

The extent to which Wagner has been played from the very beginning is a token of the entire freedom with which the leaders have made their programmes.

composers, but I should not like to bar them out of our programmes. People of education equally objected to the later compositions of Beethoven as those of a lunatic. Possibly they are right. But of course anything *unworthy* is to be shut out.

I would ask that the soloists sing good music always and that if possible concerts for the production of the best songs be given. I would also originate if possible good chamber-concerts. They are very charming and peaceful — the proper place for the best songs and for piano music. All in good time, such concerts might be given by the men, who should be fetched out on fixed salaries, and by the local or by star-pianists. It is always pleasant to give any new singer or player one or two chances to appear for the first time, if the aspirant is good.

As regards public rehearsals, the conductor should be instructed that he is to drill his orchestra, and to correct it and to cause it to repeat again and again during these, just as during any rehearsals, and in no way to regard them as concerts.

If the general plan of giving concerts succeeds, which the public will determine, and if we fetch out a conductor and ten musicians or so, and find that also successful, I should incline to engaging the full orchestra as originally intended, with a view to enlarging the present scheme. The men will gladly come in, because this orchestra will be the chief concert-orchestra of this city, and because a fixed salary is agreeable. Then, I think that the orchestra might play with the singing-societies, one and all, and perhaps with the opera-com-

panies coming here, and also on any extraordinary occasions. I should not care to do such work for less than a fair market price, except in the case of the singing-societies, which seek only education and legitimate pleasure. These societies might use well a larger orchestra, but probably take as few men as possible to avoid expense. The good of the cause requires us to furnish what the music of the concert needs, — and that is our only gauge of price.

I think the orchestra should be composed as follows: —

Wind instruments, etc., about	20
1st violins,	12
2d violins,	12
Violas,	10
Violoncellos,	8
Bass-violins,	8
In all	70

If we could have 14 first violins, etc., so much the better, and perhaps the proportions are not quite correct.

Of course much of this depends on the sum at command. It is my intention to bring this up to one million dollars and as much more as may be, for two million dollars might well be used. I think that 70 men could be engaged and kept at $1,500 apiece yearly, giving us all the time needed for rehearsals and concerts. This, with a good salary for the conductor and for two concert-masters, $5,000 + $3,000 + $2,000 = $115,000.

The winter-concerts which we give should bring in on average $1,000, —

And with fifty concerts, we should have	$50,000
The summer-concerts and the other earnings might be	35,000
	$85,000
This leaves against us a balance of	$25,000
To which add for the hall, soloists, advertising, etc.	25,000
To be supplied	$50,000

The chance is that more would be needed, but time will tell. But, assuming these figures to be right, $1,000,000 would suffice. I think that we shall need soloists for great orchestral concerts in the winter, and at times in the summer.

One more thing should come from this scheme, namely, a good, honest school for musicians. Of course it would cost us some money, which would be well spent.

I think that younger musicians, the scholars growing up here, should be taken into the orchestra as a school of training, and should be gradually incorporated into that body, thus supplying fresh and good material,— this of course hingeing on their quality as musicians, and on their education.

I should hope also that a thoroughly good society of men and women, who each can sing at sight, would be formed for the purpose of studying the old church music, like the old Italian and old German compositions. This work which might be taken by our conductor in his spare hours — but it is beside our purpose.

The question of pensions for the members of the orchestra has been on my mind, but it seems better

that each musician should lay aside yearly something and thus pension himself. However, I may be wrong in all this.

My two best advisers outside of my own household have been Mrs. George D. Howe, who knows and loves music well, and who has been most cordial and efficient in the whole matter, and Mr. John P. Lyman, who has a great love of music, excellent sense-training, and ability as a business man, and who is attending to the business details of the scheme. These two friends will help the good cause to the end, no doubt.

If this scheme seems too extensive, I will only add that it is a wish and not an intention — to be carried out exactly according to the judgment of my executors.

H. L. Higginson.

Such was the carefully thought-out plan. Whether the paper embodying it was written just before or just after the choice of a first conductor for the Orchestra, it seems to have been "in the air" that the project was near its birth, and that that event would occur immediately upon Mr. Higginson's discovery of the leader for whom he was waiting. The local conductors, Carl Zerrahn, Bernhard Listemann, Louis Maas, and others, had, in varying degree, done notable service to the cause of music in Boston; but the concerts occasionally given by Theodore Thomas

had set a standard which the local leaders could hardly have been expected to attain; and perhaps some true instinct may have whispered that the quickest and surest way to prestige and popular success lay through the glamour of a picturesque and striking personality, a man whose laurels had been won in foreign cities and not in the Music Hall of Boston. There is nothing to show that such an instinct was at work, yet there can be little doubt that the selection of Mr. Georg (now Sir Georg) Henschel to lead the new orchestra brought to the undertaking an element of the romantic, the debatable, the essentially popular, that stood it in good stead.

The very circumstances of his choice were such as to arrest the public attention. On March 3, 1881, the Harvard Musical Association gave the last concert of its sixteenth season. One of the numbers on the programme was "Concert Overture [Ms. 1870] First time. Henschel." Mr. Henschel, composer, baritone singer, and teacher, born in Germany thirty-one years before, had recently come from London with his pupil, Miss Lillian Bailey, a Boston singer of rare musical and

personal charm, whom he was soon to marry. As a compliment to Carl Zerrahn and J. S. Dwight, who had shown them many kindnesses, they offered their services at the Harvard Musical Concert. Their offer was accepted, and Mr. Henschel was asked to conduct his own Concert Overture. For the purposes of this volume he has recently recalled his connection with the Boston Symphony Orchestra. His Concert Overture, he writes, "received an excellent rendering and had quite a success. Whether it was that perhaps I had succeeded in infusing some of my own youthful enthusiasm into the orchestra, among the members of which there was many a one who in point of age could have been my father or even my grandfather — anyhow, a few days after the concert, I had a letter from Major Higginson, asking me to meet him."

Another version of the occurrence was given by William F. Apthorp in the "Boston Evening Transcript" of September 30, 1911. The result of the young leader's conducting, according to this account of the matter, "was an overwhelming 'Veni, Vidi, Vici' success. It may even be

said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power, and effectiveness of the performance. Here seemed to be a man who held an orchestra in the hollow of his hand, and could make it do what he listed! Mr. Higginson, who was in the audience, may be fancied as breathing a soft, but heartfelt, 'Eureka!'"

An early friend and servant of the Orchestra has recalled the further fact that when Mr. Henschel took the bâton to lead the playing of his composition he did not mount the conductor's platform, but stood among the musicians, of whom he seemed thus to be remarkably one. In the recalling of this circumstance it is also remembered that so signal an identification of leader and orchestra impressed Mr. Higginson as a strong point in favor of Georg Henschel as the man he was seeking.

As an evidence that the impression made by his performance was not confined to the one or two hearers who had the needs of a new orchestra in mind, it is worth while to give portions of a letter to the "Courier" signed "W," and dated

March 6, three days after the Harvard Musical Concert:—

We have always been impressed that Henschel had some great trait about him. As a singer he has been seen at his worst; as a pianist he must be regarded as possessing rare abilities; as a composer he is eminent; but as a conductor he rises preëminent. Let it be said to his great credit that since Anton Rubinstein conducted his "Ocean Symphony" at the Tremont Temple, no such masterly, magnetic conducting has been seen in Boston as was observed in Mr. Henschel while directing his Overture at the last Harvard Symphony Concert. When we say this, we bear in mind every conductor, local and otherwise, who has wielded the bâton before a Boston audience. No doubt many recollect the wonderful results that Rubinstein produced at once with an orchestra wholly unused to his conducting. From the moment Rubinstein took the bâton the musicians became something else than what we had always known them. His magnetic presence and the power of his genius possessed them and awakened them to a new life. They saw and felt before them the man that controlled them. Their best efforts were at his command. It has remained for Mr. Henschel to repeat this revelation, and to show a Boston audience in what consists a great conductor. . . .

The Harvard Musical Association announces that during the season of 1881–82 it will give its seventeenth series of symphony concerts. Let them make no mistake now that accidentally, but fortunately, the man

has been discovered whose powers are eminent enough to raise orchestral music from its languishing condition in Boston. Let them see to it that your concerts are not to furnish an opportunity for further exhibition of mediocrity in conducting, nor for the trial of a novice in the case of a change, or to furnish routine towards the cultivation of one whose ambition looks toward the goal, but whose abilities can never reach it, except in imagination. In our opinion, with Mr. Georg Henschel as conductor and with the old fogyism wiped out and more progressive ideas substituted in the counsels of the managers, the Harvard Musical Association will receive the support of the patrons of music in this city, and become, next season, an artistic and financial success.

The success predicted here for the Harvard Musical Association was, however, destined for the organization at the head of which Georg Henschel was to stand. A few words from his recollections of these early days have already been used. The rapid progress of events may now be followed by proceeding with the narrative dropped at the point of his summons to a meeting with Mr. Higginson, at the house of Mrs. George D. Howe:—

At that meeting Mr. Higginson revealed to me his plan of founding a new orchestra in Boston, and asked me if eventually I would undertake to form such an

orchestra and conduct a series of concerts with it; adding that of course he quite understood singing to be a more lucrative thing than conducting so that, as—if I accepted—I could not earn as much money by singing as if I were free, he would make my salary such as to make it worth my while. I would be absolutely my own master, no one would interfere with my programme making—there would, in fact, be no committee, etc. I answered that it had always been my ambition to be a conductor, that I just had quite a success as such in London when I did Brahms' "Triumphlied" for the first time in England, that the offer was a very tempting one, and, that if he would give me a little time for considering the matter, I was almost sure I'd be glad to accept it.

That was the first interview. We agreed not to speak about the matter to any one, and Higginson said I'd hear from him again. In March of that year, I was married to Miss Bailey, and the very day after the wedding I received a telegram, at Washington, from Mr. Higginson offering me the engagement, which I accepted. A week later I returned with my young wife to Boston where Mr. Higginson and I settled details. In order not to make "böses Blut"—as Mr. Higginson, who was an excellent German scholar, put it—i. e. to say, in order not to give offence at first, Mr. Higginson advised me to engage for the first season only the available local players. I submitted to Mr. Higginson my idea of what I thought the programmes of such concerts should be, viz.: in the first part: Overture, a Solo, either vocal or instrumental, and the

Symphony; the second part to be short and of considerable lighter, popular character. He approved of that, as also of my plan of giving—in so long a series of concerts—every one of the nine Beethoven Symphonies, of course in numerical order. We both thought it wise to make the contract for one year only, so as to leave us both free at the end of the season.

The understanding at which Mr. Higginson and Mr. Henschel arrived must have been reached with some celerity, for on March 30 the Boston newspapers contained the following announcement:—

THE BOSTON SYMPHONY ORCHESTRA

IN THE INTEREST OF GOOD MUSIC

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the

first step as well as the natural impulse in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Händel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget either how admirably their work has been supplemented by the taste and critical judgment of Mr. John S. Dwight, or by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid. Such details of this scheme as concern the public are stated below.

The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance.

Mr. Georg Henschel will be the conductor for the coming season.

The concerts will be twenty in number, given in the Music Hall on Saturday evenings, from the middle of October to the middle of March.

The price of season tickets, with reserved seats, for the whole series of evening concerts will be either $10 or $5, according to position.

Single tickets, with reserved seats, will be seventy-five cents or twenty-five cents, according to position.

Besides the concerts, there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents, and no reserved seats.

The intention is that this orchestra shall be made

permanent here, and shall be called "The Boston Symphony Orchestra."

Both as the condition and result of success the sympathy of the public is asked.

H. L. HIGGINSON.

For the immediate public reception of this announcement, a single article from a daily newspaper will sufficiently speak: —

The straightforward, business-like statement concerning a series of symphony concerts to be given next season, which appeared a few mornings since over the signature of H. L. Higginson, was entirely satisfying to those personally acquainted with Mr. Higginson, but the independent character of the statement left the public at large in doubt as to its genuineness. It is hardly a matter of surprise that, after the problem "How can a permanent orchestra be sustained in Boston?" had puzzled the brains of enthusiasts in the cause of music here for a decade or more, the reliability of such a complete solution should be questioned at first. Mr. Higginson has practically said by his announcement: "I will supply Boston with an orchestra of 60 musicians. Mr. Georg Henschel will conduct it, and 20 concerts will be given, with programmes selected by Mr. Henschel, each Saturday evening from the middle of October, 1881, to the middle of March, 1882; the admission will be 25 and 50 cents, and the tickets will be put on sale to the public at large without restrictions." It is perfectly evident that, under no circumstances, will the receipts equal the expenditures for this series of concerts, and Mr. Hig-

ginson does not expect that they will. . . . He desires no assistance and has made his plans public, after the careful consideration which any successful business man gives all matters before entering upon their accomplishment. It is entirely safe to assert that no citizen of Boston ever matured a plan for the advantage of his fellows with less ostentation than Mr. Higginson in this affair, and the practical benefit to Boston can hardly be overestimated. No programme will be presented until the orchestra has had it in ample rehearsal, and no pecuniary considerations will hamper the conductor in this careful preparation for each performance. The final rehearsal will be made public at a uniform charge of 25 cents, and, as these will occur in the afternoon, opportunities will be afforded for all classes to hear the Boston Symphony Orchestra during the coming season, that being the name selected. Mr. Higginson claims no merit for this radical innovation upon the traditions of public concert giving, holding it to be a duty, which every American owes, to do something with the means at his command for the benefit of his fellows. He has not taken this step with a view to antagonize any one, or any body or association, but merely to supply Boston with a permanent orchestra which shall reflect credit upon the city, and he has taken what to him was the most practical way to accomplish this result.

It was not in Boston only that the project attracted attention and commendation. As if to foreshadow both the possibilities and the realities

of the effect in other cities of such a foundation as the Boston Symphony Orchestra, a San Francisco paper soon exclaimed: "What a wealth of enjoyment is promised in Mr. Higginson's modest little circular! Oh! for a few such men in our midst! We could name half a dozen of our wealthy citizens, who, either individually or collectively, would not feel a pang at the paltry loss of a few hundred dollars!" Thus at the very outset the significance of the enterprise was capable of more than a local interpretation.

That the documentary character of this record of beginnings may be resumed, it is well to turn at the present point to an "Account of the Boston Symphony Orchestra" dictated by Mr. Higginson in October, 1911, — just thirty years after the opening of the first season. Though its earlier paragraphs touch on matters with which the preceding pages have dealt in some detail, they could not be dropped without a loss in that sense of unity which binds together the vague and the definite plans for a permanent Symphony Orchestra in Boston. The opening pages of this "Account" are as follows: —

BOSTON SYMPHONY ORCHESTRA

During some years of my youth, spent in Germany and especially in Austria, whither I went to study music, I conceived the hope to see an orchestra in Boston which should play as well as the great orchestras of Europe and give concerts at a reasonable price.

Naturally, I lived much with musicians as well as with other people, and came to know their ways and methods of study and of execution, and saw how good concerts were produced.

After two years, it became clear that I had no talent for playing or for composition; that there was, in short, no soil in which to cultivate a garden; and so I came home to the troubles of 1860 and the Civil War.

That war taught a great many men that if we were to have a country worthy of the name, we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman. Such had been the creed of the men with whom I had lived from boyhood, and as most of them were killed in the war, my duty was the greater in order to fill up the gap which their death had left.

The end of the Civil War left me without an occupation or money, and with a wife whom it was my first duty to support; so for many years my hope for music lay asleep. At last, in one or two years ending in 1880, luck had turned my way, and enabled me to take up this project in earnest early in 1881. I knew where to ask about the cost of musicians, and knew what musicians went to make an orchestra.

I needed a conductor, as Mr. Zerrahn was worn out, and just at that time Georg Henschel came to this town

to sing, and from the way he conducted an overture of his own at a Harvard Musical concert, it seemed that he might be trusted to begin my work. He was a musician of varied talents, but had no experience as a conductor. With his assistance and approval I engaged the needed men — almost all musicians who lived here. The plans were made, the announcement of the concerts was put forth, and we were to be ready to start in the autumn of 1881. I had reckoned that the concerts would cost me about $20,000 a year deficit, for I knew the prices necessary to pay the men, and reckoned on low fees for entrance.

By the help of a kind friend, control of the Boston Music Hall had been acquired, which was necessary, as many and long rehearsals were essential to my idea of an orchestra. I told Mr. Henschel that the concerts should be short — an hour and a half to an hour and three-quarters; that they should begin punctually at eight o'clock in the evening and at half past two o'clock in the afternoon, the latter being the public rehearsal, and the former being the concert; that the conductor was to have the sole artistic direction of everything; that he was to have the right to demand as many rehearsals as he saw fit; and that, in my opinion, nothing but constant, steady, intelligent playing and rehearsing under one conductor and one conductor alone would make the Orchestra good.

From long knowledge of the Austrian ways, I knew that all these points were essential, and also was sure that we must not bore the public by long concerts. At first, Mr. Henschel did not agree that the men should

play only under one conductor, but in a few weeks he came to see that this condition was right. . . .

As the professional musicians of the town played here and there, gave lessons, took out-of-town engagements, and, in short, were unable to rehearse as much as was necessary, the concerts could not rise to the proper point. At any rate, such was my idea.

Two questions were before me: Could I bring the Orchestra up to the proper point, which meant an able and experienced conductor and good musicians devoted to the work, and could I pay the bill? The latter point I was willing to risk, and for the former I was willing to struggle.

Considering the newness of the scheme, the concerts went on well enough during the first winter, and were well received. The public was generous and kindly then, as it always has been. Toward the end of the season I gave out that the concerts would go on, and that I should ask the men to play only under one conductor. This caused trouble at once, and all but four men of the Orchestra refused my terms. The newspapers took their side, and one prominent critic accused me of trying to make a "corner in musicians." The men sent a delegate to see me. This delegate was pleasant and clever and laughed at my statement that the concerts would go on and that it was only a question of who would play. Therefore, on the next public rehearsal day I went to the green-room of the Music Hall and asked the men to come in after the rehearsal, which they did. I then said to them: "I made a proposition to you which you have rejected. I withdraw my

proposition. The concerts will go on as they have this year, and in this hall. If any of you have anything to say to me in the way of a proposition, you will make it" — and that meeting was over. During the next few days almost every man came to me and asked to be engaged. The delegate from the Orchestra was not one of them.

During the second and third years Mr. Henschel conducted as before, gaining experience and skill in his work, — and the concerts, so far as I remember, were fair, and were growing better. People would say to me: "Is n't the Orchestra splendid?" to which I replied: "It is not, — it is learning, and will be good by and by."

Mr. Henschel was engaged for one year and then for two years more, and toward the end of the second year I went to Europe for pleasure, and with the intention of seeking another conductor. Therefore, I did not hear the concerts the third year, except the last of the season.

The one year and two years more of Mr. Henschel's conductorship in Boston were years of vivid excitement in the musical community. The very idea of an orchestra established on the basis of the new organization — under private auspices for public benefit, with a conductor to whose hands were committed the resources of an unheard-of artistic and financial freedom — was

startling enough to account for many early misconceptions. The unconventional aspect of the whole affair was rendered the more striking by the pronounced personality of the first conductor. Somebody more nearly colorless might have carried the Orchestra through its early years without exciting special remarks. By slower degrees the Orchestra might have become the "institution" into which it rapidly grew. In the eighties the word "temperamental" had not acquired the vogue it has had through some of the intervening years; but the quality for which it stands existed then as now, and it was precisely that quality — in Mr. Henschel and his conducting — which divided the local music-lovers into the camps of his admirers and his opponents. Now that it has all become a matter of history, one can see in the very brilliancy of the first season — in the conductor's fire which brought delight to many but led one critic to remark, "Not that we object to fire, but we would rather be warmed by it than roasted in a furious conflagration" — an element of the highest value to the young organization. In the strangeness, then, of the enterprise

as a whole, and in the impossibility of looking with mere indifference upon such an artist as Georg Henschel, must be found the reason why the record of the early years is so largely a record of partisan discussion.

Hardly had Mr. Henschel's appointment to the leadership of the Orchestra been announced when a local journal, on April 16, 1881, declared: —

> Some protest is certainly needed to stem this tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston and good ones. It is a mistaken idea of Mr. Henschel's friends — if not of his own — that we have waited here, all unconscious of our own poverty and great needs, for this musical trinity combined in the person of Mr. Henschel — oratorio exponent, composer, and orchestral conductor. We are not, and have not been, half as ignorant as they suppose.

Whatever the musical needs of Boston may have been, Mr. Henschel lost no time in preparing to meet them. Of these preparations and of his own attitude toward the reception of his work by the public and the critics, he has written as follows in the statement from which extracts have already been made: —

As it was my intention to take my wife to Europe that summer, Mr. Higginson commissioned me to acquire, whilst there, a library for the Orchestra and when, after a few months' sojourn in Europe, I returned to Boston I brought with me a fairly representative library of orchestral music, classical and modern, which I myself indexed, catalogued, placing each separate work in a case of its own, numbering, entitling the parts, etc., thus forming the nucleus of what now must be a formidable fine library. A month before the first concert — [October 22, 1881] — we commenced to rehearse and, needless to say, there was much speculation going on in the papers as to how the matter would turn out. Popularly, it was a decided, genuine success from the first. The public rehearsals for which tickets were only issued at the doors — indeed, I am not sure if the people did not simply pay their twenty-five cents at the door in passing into the building — were crowded. I remember my surprise when, on going to the public rehearsal for the last concert, at which the Ninth Symphony was performed, I found a crowd waiting for admission which reached from the old Music Hall to the church on Tremont Street. Of course a great many people had to turn back and I myself, in the Hall, had difficulty to reach the conductor's desk, as every available space even on the platform was occupied by audience.

The press, however, as you will see in the papers of the period, was rather divided in their opinion of Mr. Higginson's wisdom as regards the venture, especially as regards his choice of a conductor of so little experience. One paper — I think it was called the "Saturday

Gazette," a distinctly society paper — showed, and for some time maintained, a decidedly hostile attitude.

The musical season to which Mr. Henschel returned in the early autumn of 1881 gave every promise of uncommon richness in orchestral concerts. Besides the twenty performances of the Symphony Orchestra, the Harvard Musical Association and the Philharmonic Society announced, between them, forty-one concerts — sixty-one in all. It was correctly pointed out in one of the newspapers that, in spite of the presence of three leaders — Henschel, Zerrahn, and Maas — there would be "but one orchestra in Boston, larger, better rehearsed, with its good elements made more of, and its weak points better strengthened than we had ever had before. Each society will have its own conductor, but the orchestra will be essentially the same." When the tickets for the first season of the Boston Symphony Orchestra concerts were placed on sale, early in September, there was an astonishing demand for them. At six o'clock on the morning when the sale began, seventy-five persons stood in the line, some having been there all night, and one being credited

with appearing on the scene at three o'clock of the previous afternoon. "Some people," said the "Transcript," on September 9, "aghast at the rush for tickets, ask, in astonishment, where all the audience comes from. Where have all these symphony-concert goers been during the last ten years, that they have hidden themselves so completely from public view? . . . Cheap prices have had some effect, but not so much as many persons suppose. 'Fashion' is an ugly word to use in connection with art matters, but all matters have their nether side." The taunt that "fashion" was a powerful motive with many concert-goers was frequently repeated through the early years. No doubt its operations were as strong in certain quarters as a genuine love of music was in others, for fashion is bound to exert its sway. The fortunate thing for Boston during the reign of this motive was that fashion had such an art as that of the best orchestral music to wreak itself upon. It is reasonably certain that some of those who came, if not to scoff, at least to endure, remained, if not to pray, at least to enjoy.

While the devout and those who would seem

so were preparing themselves for the first concert, Mr. Henschel and the Boston musicians were more definitely doing likewise. The spirit in which the early rehearsals were undertaken may be felt in the following letter from the leader to his men: —

To the Members of the Boston Symphony Orchestra.

Gentlemen, — I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun.

Wherever a body of men are working together for one and the same end as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

Every one of us, engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for that purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following principal points, with which I urgently beg of you to acquaint yourselves thoroughly: —

I. Let us be punctual. Better ten minutes before than one behind the time appointed.

II. Tuning as well as playing will cease the moment the conductor gives the sign for doing so.

III. No member of the Orchestra, even supposing

that his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

IV. The folios containing the parts will be closed after each rehearsal and concert.

V. Inasmuch as we are engaged for musical purposes, we will not talk about private matters during the time of the rehearsals and concerts.

Hoping that thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen,

Your obedient servant,

GEORG HENSCHEL.

Mr. Henschel's idea of the kind of programme to be chosen, as expressed in his words already quoted, was well exemplified at the first concert. When the first audience of the Boston Symphony Orchestra assembled in Music Hall, it was provided with the programme here reproduced.

With the audience the concert found the highest favor. The construction of the programme, with overture, soloist, and finally the symphony before the intermission, which was followed by lighter music intended to send the hearers home in good humor, seemed ideal. Indeed, it is held by some of the most faithful of Boston concert-

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." BEETHOVEN.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B flat. . . . . HAYDN.

(No. 13 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . . . SCHUBERT.

SCENA. (Odysseus.) . . . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

goers that no subsequent leader has surpassed Georg Henschel in the difficult art of programme-making. The fervor with which he inspired the Harvard Musical Orchestra in the momentous concert of March 3 made itself felt once more. In the belief of William F. Apthorp, expressed thirty years later, it was, for some strange reason, never so fully shown again. However that may be, the spirit of the music so affected the audience that when the English national air was recognized in Weber's Festival Overture, "the people"—in the "Traveller's" account of the incident—"arose *en masse* and remained standing until the close. This delicate and appropriate compliment was a feature not down on the programme, and was all the more worthy of praise, coming as it did from a universal sentiment of respect to Her Majesty and the mother country." The strangeness of the circumstance, as it appears to our later view, is that so recently as 1881 the melody which brought the audience to its feet was known for "God Save the Queen," and not "America."

The musical critics of the local press found

much to commend in this first concert, though there was dissatisfaction with the seating of the Orchestra according to a plan which was not long retained, and — more particularly — with Mr. Henschel's "un-Haydnesque" and altogether untraditional manner of conducting Haydn's symphony. The *tempi* at which, especially for the first year, he took familiar pieces of classic music afforded one of the chief grounds for adverse criticism. Before many concerts had been given, this criticism, in some of the local journals, became positively clamorous. Before the end of November such violent language had been used that a writer, over the signature "Pro Bono Publico," felt called upon to contribute to the "Herald" a long letter entitled "Mr. Georg Henschel's Critics Criticized." After reviewing the musical situation in Boston, the letter proceeded with severe and specific personal comments upon the writers connected with the "Saturday Evening Gazette," the "Advertiser," and the "Transcript," and brought itself thus to an end: —

> Let me ask, is it fair, just, honorable, or even decent for the managers of these papers to permit such critics

to vilify, malign, abuse, and ridicule a gentleman of Mr. Henschel's abilities, a born musician, a student of orchestra music for years, an artist, who has appeared before the public, under the leadership of no less than eighty different conductors in various parts of the world, and who has passed all his time, when not professionally engaged in the great musical events of the last decade, in watching the methods of the master musicians of Great Britain and the Continent; a man who is recognized as a brother musician and peer by the leading composers of Europe, and, withal, a simple, earnest, devoted worker for the highest and best in music at all times? Is it courteous, to say no more, to permit such criticisms upon concerts given under circumstances never known before in the world's history, concerts given to the people of Boston, as an educational institution, through the public spirit and liberality of a single private citizen, and he a man so modest and unassuming that he selects the name, Boston Symphony Orchestra, for the organization which, but for his own efforts and generous expenditure, would never have existed?

If the gentlemen of the press desire to organize a clamor against Mr. Henschel, they will find his friends quite ready to meet them. The fact has been established that Mr. Henschel is a success as a conductor. He has had serious difficulties to overcome on account of the indifferent and demoralized condition of his men. He has not yet been able to prevent some of the old fiddlers from doubling their backs like a cobbler, and drawing their bows as they would so many wax-ends; but he has, nevertheless, added new blood, and imparted

much of his own enthusiasm, ardor, and life into the mechanical old stagers, so that the result has been an agreeable surprise to all of us, and which has never been seen under the bâton of any other conductor. As a whole, the orchestra is certainly equal to any one we have ever had in Boston, and, if it is not already, by the end of the season I doubt not it will be the best one of its class in America.

To this the criticized critics made eager response. "Of course," said the "Saturday Evening Gazette," in a reply some thousands of words in length, "we have not the remotest intention of replying to the ill-mannered scurrilities of a poltroon who sneaked into print and into malicious representation under a false name. The only real injury he has done has been to Mr. Henschel, who may exclaim, 'Save me from such friends as this!'"

A less partisan writer on musical matters deplored the arraying of opinion "'on sides,' the one side only vaunting the merits, the other only decrying the defects. Letters have been published on both sides, and, as is usual in such cases, convince nobody, but add to the acrimony of the debate."

BOSTON SYMPHONY ORCHESTRA

In a letter to John S. Dwight, Mr. Higginson wrote, March 18, 1882:—

> The papers, as representing a few uncandid or hasty and at least ill-mannered so-called critics, have lashed themselves into a fury which is truly comic. It suggests a little boy making faces at himself in a mirror. But I am rather surprised that —— should allow himself to write false statements and then to comment on them in so childish a fashion. Of course he does n't intend to utter lies, but he does, for half-truths are lies in meaning. Of —— one certainly can expect only the habits of a wild beast.

Altogether there was exhibited a temper which did scant credit to those who expressed themselves most freely. Some of the humor which naturally found its way into the discussion was good-natured, and some the reverse. One of the occasions for jocose remark sprang from that versatility of Mr. Henschel's which permitted, and amply justified, his appearance in various rôles. Writing one week of a concert to come, Mr. Louis C. Elson, with characteristic vivacity, foresaw "a good deal of Henschel in the programme. That gentleman will appear as pianist, composer, and conductor, and he has already appeared as a

singer in the series. That is a good deal for one man to do. But he will do it all with satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is to appear as a string quartette, or sing duets with himself." There was considerably less of friendly feeling in an elaborate mock-programme of an "Eggschel Concert; Conductor, Henor Eggschel," brought out in a form modelled upon that of the Symphony Concerts. Conductor, composers, performers, manager, all bore the name of "Eggschel," and the titles of the various numbers were "Zum Andenken," "Vergiss-mein-nicht," "And Don't you Forget it," "Souviens-toi," "Non ti scordar di me," "Ne obliviscaris," and "Then you 'll remember me."

There was indeed no danger that Georg Henschel would escape the attention of the Boston public. The very purveyors of such wit as that of the mock-programme were helping to hold the gaze of the community upon him. Meanwhile his own hold upon members of the Orchestra bore its testimony to the true success of the work he was doing. On February 20, 1882, the

Boston correspondent of "Music," a journal published in New York, wrote:—

The musicians are very fond of their leader, and thoroughly dislike the naughty critics, when they find fault with him. This makes criticism in Boston very lively, and gives a degree of excitement to the writing of reviews, which prevents the critic from suffering from *ennui*. This fermentation occasions a mild surprise in London, where the "Musical World" blandly remarks: "Henschel is still in vogue in Boston." The expression "in vogue" does not express it by any means. He is a creed—devoutly accepted by some; scornfully rejected by others. The last concert, February 18th, occurred on the occasion of his birthday (he was thirty-two years old), and was not celebrated, as those of Mozart and Beethoven had been, by a series of compositions from the pen of the *maestro;* but the Orchestra, nevertheless, observed the occasion by presenting him with a silver salad set, after the conclusion of the symphony. It was a fitting recognition, and one which we were glad to see made in public. Those who carp at its publicity should remember the many tokens which Mr. Zerrahn has received under similar circumstances. I, for one, am glad to recognize the great merit and services of this conductor. He has done more for Boston's music than any other man has accomplished *in the same space of time.* I earnestly hope he may stay to reap the result of the harvest he has sown. And as the blind, unreasoning flattery of his too enthusiastic admirers fades out, the antagonism which

it awakes in the critics will also die away, and the real worth of the great musician stand more firm than ever.

In his letter of the following week, the correspondent of "Music" pronounced Henschel "a veritable Brahmin in his passion for Brahms," and declared, "there are more dissonances in Music Hall now in a week than there used to be in a year. The medicine administered to Boston at present may be thus analyzed:—

Extract of Brahms	. 3 parts.
Essence of Berlioz	. 2 parts.
Spirit of Henschel	. 1 part.

Shake well before taking."

His next communication (March 11) contained a document of such moment in the annals of the period and so comparatively temperate an expression of the feeling which the document excited that the letter may well be used entire:—

March 6. — It is a good thing for Mr. Henschel that he received his silver salad set from his Orchestra two weeks ago. Just at present there is no desire to give Mr. Henschel anything except censure. The cause of this sudden revulsion of feeling is that Mr. Henschel's efforts at musical reform appear to have suddenly become a little too sweeping, and seem to include

the centralization of Boston's music in the hands of this conductor. Within a few weeks past the members of the Boston Orchestra have received a circular, of which the following is a copy: —

Boston, Feb. 25, 1882.

Mr. ——,

Dear Sir, — I wish to engage you for the next season as . . . under the following conditions: —

I. The Orchestra will have as conductor, Mr. Georg Henschel, and as leader, Mr. Bernhard Listemann.

II. Your services will be required on each week, between October 1 and April 1, on the following days: Wednesday morning, afternoon and evening: Thursday morning, afternoon and evening: Friday morning and afternoon; Saturday morning and evening.

III. On Wednesday and Thursday all your time will, of course, not be required, but you must be ready when needed. You will be expected to play during these four days either at concerts or at rehearsals, as required. If it is necessary to give a concert occasionally on Friday you will be asked to give that evening in place of another.

IV. On the days specified you will neither play in any other orchestra nor under any other conductor than Mr. Henschel, except if wanted in your leisure hours by the Handel and Haydn Society, nor will you play for dancing.

V. I offer you . . . weekly, and also your expenses when travelling on business of the Orchestra.

It is the intention, if the circumstances are as favorable as at present, to make this a permanent orchestra of the highest order.

Its success will depend very greatly on your efforts and on your coöperation.

I wish to offer my sincere thanks for your labor and zeal



THE BOSTON SYMPHONY ORCHESTR
BEFORE THE "GREAT O



during the present season, and hope for your services in the next.

In order to facilitate the needed arrangements, your answer is expected by March 2. Yours truly,

HENRY L. HIGGINSON.

Now this circular is a direct stab at the older organizations and rival conductors of Boston. It means that one or two organizations may make efforts to place their concerts on the off days which Mr. Henschel has been pleased to allow them, but some must be left in the cold, orchestraless and forlorn. I do not deny that it may make Mr. Henschel's musicians work with better effect under him, but I wonder (as the boy did when he had completed the study of the alphabet) whether it is worth while to go through so much to gain so little. Mr. Henschel is a good conductor and a thorough musician, but he is not the only one that Boston possesses. Years ago Boston was ruled by a ring of musicians with as much musical and administrative ability as Mr. Henschel possesses, yet their rule was held to be detrimental to the highest art interests of the city. The manner in which the proposal was made was also one which forebodes tyranny. Some of the oldest members of the Orchestra, men whose services to music in Boston have entitled them to deference and respect, were omitted altogether, and will be left out of the new organization. It was intimated strongly that in case the offer was rejected by the men, their places would be filled from the ranks of European orchestras. An innovation was also made in the salaries (none of which are very high), and many of the musicians find that the new scale of com-

pensation ranks them below others of the Orchestra whom they had never regarded as superiors.

Spite of the excuses and explanations offered, I cannot but view the scheme as arbitrary, and thoroughly adverse to the real growth of music in Boston. The musicians have rejected it, and it remains to be seen whether the conductor will perceive his mistake and gracefully yield his point, or will punish the resisting ones by glutting the Boston music market with orchestral performers.

The local newspapers were more violent in their condemnation of a plan of which the sole object was — in the words just quoted — to "make Mr. Henschel's musicians work with better effect under him." The "Transcript" recoiled from Mr. Higginson's proposal and its "extraordinary stipulation that all the players shall bind themselves by contract to give him their whole time for four consecutive days of every week. . . . He thus 'makes a corner' in orchestral players, and monopolizes them for his own concerts and those of the Handel and Haydn Society. . . . Mr. Higginson's gift becomes an imposition, it is something that we *must* receive, or else look musical starvation in the face. It is as if a man should make a poor friend a present

of several baskets of champagne, and, at the same time, cut off his whole water supply." Still harsher words are found in the "Transcript's" further comment on the matter, though the critic held himself well within the bounds set by the "Gazette" in describing the "monopoly of music" as "an idea that could scarcely have emanated from any association except that of deluded wealth with arrant charlatanism."

This particular tempest in a tea-pot was fortunately of short duration. Misconceptions were soon removed, and the situation was clearly presented through an article in the "Advertiser," evidently authoritative, from which the following passage is taken:—

> And this brings us to the subject of Mr. Higginson's relations to the enterprise. That these should have been from the outset misunderstood is, perhaps, not very strange, but some of the recent criticisms seem particularly mistaken and unjust. Mr. Higginson has established a permanent orchestra. His plan is not for next year or a few years only. What exact shape it will finally assume, and what will be the machinery of its administration, cannot yet be said. Mr. Higginson has very wisely postponed giving it any unalterable character, and the first arrangements are necessarily tenta-

tive. Therefore for a time the direction is largely in his own hands. But to assert that this is because of a desire for autocratic control, and that Mr. Higginson is disposed to improve the occasion to gratify a fondness for arbitrary dictation, is a reckless charge so particularly wide of the truth that all who know Mr. Higginson must have read such intimations with almost as much amusement as indignation. That the management is principally in him is for the present necessary, but it is exercised with a very earnest desire to serve the public in the best way. Those who consider how many clashing, selfish interests the project has already aroused may well think it fortunate that its first tender beginnings were not entrusted to any general board made up in the vain attempt to conciliate opposition.

The proposal which Mr. Higginson has made for next season to the musicians has been first misrepresented and then severely condemned. The facts are these: It has become plain, after this season's experience, that a permanent orchestra must be kept more rigidly together, and that the members must be somewhat restricted in their miscellaneous outside engagements. These would seem to be movements most obviously in the direction of better discipline and efficiency. No one could long assume the responsibility of educating a permanent orchestra and not tighten the discipline in this manner. Without this, improvement is restricted, and beyond a certain near limit becomes impossible. No musician can do his best in the midst of a highly trained orchestra, who has played all the night before at a ball, or who plays every alternate

night under a different leader and with different associates.

In offering engagements for the ensuing season, Mr. Higginson has accordingly required of each musician a large part of the last four days in the week for work in this orchestra. On one of these days is to be the public concert, on two of them public rehearsals,[1] and on one or another of them probably a concert in some suburban place. Other work on those days is not absolutely prohibited. Teaching and even playing in small groups is allowed, but large orchestral work is forbidden.

Such is the proposal, but it is subject to modification. Each musician is free to accept or decline. Some have already accepted, some declined, many have not yet answered. It is hard to see how any musician can complain of an offer coupled with restrictions so obviously necessary to the success of the work at large. That the offer is unremunerative is not contended. If it so happens in any case, the musician will naturally decline. The pay is adjusted to the grade of the musician, and is meant to give a good return. Mr. Higginson has dealt with the musicians in the fairest and pleasantest way, and invited every one to come and discuss his case with him; and if any of the musicians are not yet persuaded of his desire to deal fairly with them, it must be those who have not taken him at his word, and talked the matter over with him face to face.

When the first season was virtually at an end a correspondent of the "Advertiser," writing as

[1] There was only one such rehearsal.

"one who knows," made the further statement, here given: —

Now that the first season of the Boston Symphony Orchestra is drawing to an immediate close, it might be well to say a few words, as from one who knows, about its maintenance and its permanence as an institution, two points which would seem to have been but vaguely understood or appreciated by the majority of the concert-going public.

Last year, when Mr. Higginson told us that he was going to give us an orchestra, to have and to hold, he did it in so few words, and so quiet and almost over-modest a manner, that, perhaps, it was natural that many of us should not have really understood the nature of his donation. The fact is that he gives to Boston a standing orchestra, just as another might give a library or a collection of pictures, to be enjoyed for such very moderate prices that the pleasure and privilege is open to all. And this is not for one year, or for two years, but for all the years that we will enjoy it by being interested and educated and comforted by it. The material of which this orchestra may be composed, and the artist who may conduct it, will always be the best that can be found here, or brought from over the seas to recruit the ranks. This is not an enterprise, or a business speculation, and the terms loss and gain, which we have heard so often lately relating to it, are not in its conception or nature. The expenses of outlay are so very much larger than any possible income of receipts could be that if the plain figures could only

be seen there would be no misconception in any one's mind.

Of the many worries and the annoying details which have necessarily attended the carrying-out, single-handed, of this wide and serious plan, of the patience and forbearance which have been shown, not only to misconception, but to malicious and futile detraction, we say nothing because silence is best and worthiest; and we say no word of thanks to the giver of this good thing, because we know that he wants no thanks in words. But we do think it right that all the people who have been to the concerts this year, feeling that they could enjoy good music with no strain upon their purses to interfere with their pleasure, and all those who shall go next year, should know what is being done for them and for their children. In their gratification will be his gladdest reward.

Soon afterwards, Mr. Higginson, himself, in the "Advertiser" of March 21, 1882, published the following letter:—

To the Editors of the Boston Daily Advertiser:—

When last spring the general scheme for the concerts of the Boston Symphony Orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand. The concerts and public rehearsals, with Mr. Georg Henschel as conductor, will go on under

the same conditions in the main as to time, place, programmes, and prices. Any changes will be duly made public when the tickets are advertised for sale.

HENRY L. HIGGINSON.

The continuance of the Symphony Concerts having been thus quietly assured, the interested contemporary must have looked with some solicitude for the opening of the second season. He may not have been aware how enormously he and his kind outnumbered the vociferous critics. The figures, however, tell a suggestive story. The twenty concerts of the first season were attended by 49,374 persons; the twenty rehearsals by 33,985 — a total of 83,359, the average total being 4,168. That they were well pleased with what they heard may be inferred from the fact that in the second season, when the number of concerts was raised from twenty to twenty-six, the total attendance, at concerts and rehearsals, was 111,777, an average total of 4,299. There could hardly have been stronger evidence that the Orchestra was achieving its intended purpose.

Yet in the very popularity of the concerts

lay an occasion for dissatisfaction — an occasion which during the first two seasons, when all the season tickets were sold at the box office of Music Hall, caused the management most anxiety. There seemed no way of preventing the ticket-speculators from buying the seats, and selling them at such an advance of price as quite to frustrate the purpose of providing the best music at charges within the reach of all. A clipping from a daily newspaper recalls the situation at the opening of the second season: —

The interest taken in the coming series of symphony concerts by the Boston Orchestra, under the direction of Mr. Georg Henschel, is shown by the demand for season tickets. A few appeared at the box office at Music Hall on Saturday morning for the purpose of securing positions in the line of purchasers. As Music Hall was to be used they were not allowed to stand in the passageway, and, accordingly, stood in line on Winter Street. Some time yesterday afternoon others came and formed a line in Music Hall Place. When this was noticed those around the corner made a rush, and some who had secured good positions in the first place were not so fortunate at the time of the change. Early Sunday evening the line rapidly lengthened, and at seven o'clock there were more than a hundred persons in line, and at nine o'clock the num-

ber had increased to at least two hundred. Chairs, camp-stools, and even a long wooden settee were in the service of these patient ones, and the floor of the doorway leading to the vestibule was covered by about ten individuals lying packed as close as sardines. The time was passed in smoking, chatting, and by occasionally taking a promenade, a neighbor securing the seat of the absent one until he returned. When the sale of tickets began there were about three hundred and fifty persons in line, many of them being boys who were holding positions for others. Some who intended purchasing only two tickets would take orders for four more, six tickets to each person being the limit. It is said that the second man in the line sold his position for thirty-five dollars. When it began to rain, umbrellas were raised and a few left the line.

A correspondent signing himself "Book Keeper," writing to the press about the plan to provide music for the less prosperous lovers of it, and commenting on the audiences of the previous season, declared: —

I saw but few whom I should believe to be poor or even of moderate means. A large proportion of the audiences were as "swell" as those seen at the Italian Grand Opera. "Full dress" was to be seen on every hand. I should be very glad to take my family to hear these educating and refining concerts, but I have not the means to go in full dress; neither can I afford to pay a speculator double the price for tickets that is

asked by the manager. Is not Mr. Higginson's scheme a failure, practically?

To relieve the pressure upon the box office somebody also suggested two rehearsals a week, which led still another observer of the situation to write:—

Goodness gracious! how the symphony has become the very breath of our nostrils! And this after symphonies have been played for years to a few handfuls of æsthetic Boston ladies of either sex in the self-same hall, with about the same performers!

Still there were doubts whether the enterprise could go on. In the "Home Journal" of September 30, 1882, it was said:—

Symphony concerts may be given for a number of years in Boston at a rate which will certainly involve pecuniary loss; but it is not at all probable that Mr. Higginson will have his successor in any such unappreciated system of philanthropy. . . . Concert managers generally complain of the prospects of a dull season; and the public is likely to be forsaken by those who have long been counted as among its best friends. Now how long the rôle of King Ludwig is to be played in Boston, it is impossible to determine. Certain it is that no one is profiting by it save the distinguished conductor of the Boston Symphony Orchestra.

From the very beginning of the second season it was evident that the hostile critics had spent most of their fury in the course of the first year. As one of the newspapers remarked, "Either Mr. Henschel has converted the critics, or the critics have converted Mr. Henschel. Which is it?" Where there had been nothing but objections to Mr. Henschel's methods and manner, tacit acceptance and even positive approval began to appear. Doubtless the effect of playing constantly under one leader was revealing itself in the work of the Orchestra. Possibly the force of public satisfaction with the results already attained was telling upon the critical mind, just as any strong popular sentiment will affect the spokesmen of a democracy. Whatever the causes may have been, the inevitable happened: the Harvard Musical and Philharmonic concerts gave place to those of the stronger and younger organization, and the fears of those who foresaw disaster to the cause of local music proved groundless.

While the Orchestra, through its performances, was making its way with the general public, it was establishing itself, sometimes by vigorous

assertions of independence, with professional musicians outside its immediate ranks. On one occasion in the early days, a foreign pianist of the highest fame was engaged and announced as the soloist for a certain concert rehearsal. Before the time set for his appearance, he demanded payment in advance for his two performances. The question was considered, with the result that the pianist promptly received the information that either the concert would proceed as announced, with the stipulated payment after the Saturday night concert, or the piano solo would be dropped from the programme, and the audience would be told precisely why. The great soloist immediately abandoned his contention, and the concert was played complete. As with pianist, so with piano. There had been a general practice, which older concert-goers will remember, of hanging on the side of the piano used on the concert platform an enormous gilt sign giving the name of the manufacturer. The elaborate Gothic "Miller," "Steinway," or "Weber" still presents a distracting image to musical memory. The management of the Boston Symphony Orchestra early

decided that such a sign was misplaced and intolerable. The local purveyor of pianos to the concerts in Music Hall was told that his sign could no longer be used. He replied that there would then be no piano. Very well, the piano solo would accordingly be omitted, and the reason would be announced to the audience. Like the pianist, the dealer immediately came to terms, and the present use of unlabelled instruments was inaugurated — with such comforting salve to the dealer's feelings, however, as a note on the programme giving the name of the piano might well afford.

In the first two seasons of the concerts may be found the beginnings of the special benefit and memorial performances which have since become familiar. On the afternoon of November 9, 1882, a portion of the programme of the first concert in the Cambridge series was publicly rehearsed in Music Hall for the benefit of the widow and four children of a German musician and composer of merit, who, on September 30, succumbed to the fever at Pleasant Hill, Washington County, Texas, in the thirty-fifth year of his age. The dead musician, E. A. Weissenborn, had recently come to

the United States, from Vienna, full of pleasant anticipations. Bernhard Listemann, first violinist of the Orchestra, conducted. Mrs. Henschel sang alone, and she and Mr. Henschel gave his most popular of duets, "Oh, that we two were maying." As it has frequently done in later years, the Orchestra gave of its best in a moment of special need.

Later in this season the programme announced for February 17 was suddenly changed because of the death of Richard Wagner on February 13. In view of the many memorial programmes given since then, it is interesting to see, from the facsimile on page 83, how the first of them — except for a Beethoven anniversary concert of the previous winter — was constructed.

Both the appearance of the hall and the feelings of the still unregenerate with regard to Wagner are suggested in the following passage from the "Gazette": —

> A tribute of respect to the dead composer crowded the front of the first gallery, and consisted of some mourning drapery decorated with laurel, and a portrait of Wagner. The Orchestra wore black instead of the

customary white neckties. The programme was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonous dreariness within the same length of time.

Such expressions about the music of Wagner were but representative of the feelings of many music-lovers, whose critical faculties had received their chief stimulus from "Dwight's Journal of Music." By no means the least part of Georg Henschel's service to the musical public lay in his sympathetic productions of what was then the most modern music. In November of the second season, for example, he gave the Vorspiel of "Parsifal," a month after its first American production by the Philharmonic Society in New York; and that the audience might miss none of its beauties the music was played at both the beginning and the end of the concert — an arrangement much commended at the time. As a warm personal friend of Brahms, Mr. Henschel gave his music its first real familiarity to the local public. The Adagio of the "Serenade in D" was

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P. M.

PROGRAMME.

✱ RICHARD WAGNER. ✱

BORN MAY 22d, 1813.
DIED FEB. 13th, 1883.

PRELUDE. (Tristan. 1859.)

LOHENGRIN'S LEGEND AND FAREWELL. (Lohengrin, 1847.)

SIEGFRIED-IDYLL. (1871.)

ELISABETH'S GREETING
TO THE HALL OF SONG. (Tannhaeuser. (1845.)

INTRODUCTION.
POGNER'S ADDRESS. } (The Mastersingers of Nuremberg. 1867.)

PRELUDE, (Parsifal. 1881.)

SCENA AND ARIA. (Oberon.) WEBER.

"The stone that covers thy remains, shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life. *(From Wagner's Funeral Oration at Weber's Grave.)*

DEATH MARCH. (Goetterdaemmerung. 1874.)

SOLOISTS:

MME. GABRIELLA BOEMA.
MR. CHAS. R. ADAMS.
MR. HENSCHEL.

likened by one critic to "the sapient musings of some brilliant idiot"; and the writer went on to say: "We are told by an eminent musician of the Orchestra that thirty years will make a wondrous change in our views concerning Brahms's idiosyncrasies. Let us not run so unwelcome a risk. Let us die in peace, with none of the abortive transition to plague our life away, that might be expected by some of the so-called future school of music." William F. Apthorp, looking back upon these earlier years wrote: —

> I think the only Boston musician who was really enthusiastic over the Brahms C Minor from the first was B. J. Lang. But the rest of us followed him soon enough, I myself bringing up in the rear, after six years or so. It took considerably longer than this, though, for Brahms to win anything like a firm foothold in Boston. It was the old story over again. Schumann had to fight long for recognition from the public; Wagner did anything but come, see, and conquer. Liszt and Berlioz frightened almost all listeners at first. And when Brahms came, he seemed the hardest nut to crack of all. . . . The public persistently cried for new things, and turned up its nose when it got them.

The education which Henschel and the Orchestra were bringing to the public was by no

means confined to the twenty-six concerts and rehearsals of the second season in the Boston Music Hall. The needs of Harvard University, clearly in Mr. Higginson's thoughts from the very inception of the project, were met by six concerts in Sanders Theatre in Cambridge. There were besides three concerts each in Salem, Providence, and Worcester; two each in Portland, Lowell, Fitchburg, and New Bedford; and one each in Newport and Lynn,—a total of fifty-one concerts for the season. The deficit was considerably larger than at the end of the first season —and was seldom exceeded afterwards, yet it is an interesting fact that neither from the management, which understood the entire situation, nor from the public, which could only guess at it, were there from this time forth any important expressions of the doubt that the Orchestra had become a permanent institution. For its establishment on a business basis as firm as the artistic, the long-continued services of Mr. John P. Lyman as volunteer treasurer of the organization from its origin were inestimable. The present treasurer is Mr. F. G. Roby. At the very first, the actual

management of the concerts was in the hands of the officials of Music Hall, which was rented week by week. Before long Mr. Charles A. Ellis, employed in the Calumet and Hecla office, was asked and consented to take charge of the out-of-town concerts. On the death of Mr. A. P. Peck, manager of the Music Hall, in 1885, Mr. Ellis took his place, giving up his position in the Calumet office. Since that time he has managed all the affairs of the Orchestra — a task of great labor, including attention to contracts, to the whims and difficulties of musicians, their discipline when not in concerts and rehearsals, the business of travelling, which has been great, and the details of preparation for concerts all over the country. Any record of the organization which omitted a full acknowledgment of what it owes to Mr. Ellis would fall far short of completeness. In a confidential letter to Mr. Higginson regarding the choice of a new conductor, a certain musician under consideration for the post — given ultimately, by the way, to another — was described by one thoroughly conversant with the ways of the Orchestra as a man whom

"it would take twenty kind, patient Charley Ellises to manage." In this fragment of suggestion much of the story is told. To round it out an account of the business organization which has grown up with the Orchestra should be written. In such a narrative the work of Frederic R. Comee, assistant manager for many years before his death in 1909, and of his successor, Mr. William H. Brennan, who now holds the post, would appear as bringing important elements of tact and devotion to the successful management of the enterprise. Besides the treasurer, the manager, and the assistant manager, the present force includes a manager of Symphony Hall, Mr. L. H. Mudgett, and a publicity representative, Mr. W. E. Walter —filling out a staff of marked efficiency.

In one of the most important practical matters in the early business of the Orchestra, it appears to have been Mr. Henschel who proposed the solution of a real difficulty. This lay in the method of selling the seats for the concerts. It was at the beginning of the third season that the plan, pursued ever since, of disposing of a large number of tickets by auction was introduced.

Thus was the plan made known to the public in a letter from Mr. Higginson: —

To the Editor of the Transcript: —

The arrangements adopted for the past two years for the sale of tickets to the concerts of the Boston Symphony Orchestra have not, apparently, satisfied the public and have certainly somewhat disappointed the managers. I have wished to distribute the tickets with the least inconvenience to buyers and to keep the prices at the fixed rates, but the demand for tickets being large, it has not been possible at the usual office sale to prevent a long line of buyers, or to prevent the reselling of some tickets at an advanced price. It is doubtful whether any plan can be devised which will remedy both of these difficulties so long as the present demand for tickets continues, but it has been decided to make trial of another method in the hope that the public may be better accommodated.

The prices of seats will remain as before, but a portion of the seats on the floor of the hall and in the first balcony will be disposed of, for this season, at auction. A large diagram of the seats will be put before the bidders, who will thus see each seat marked off as sold. The seats will be offered in regular succession according to their place on the plan, and not in order of superiority, nor will the right to select be offered. From one to four seats, as desired, may be bought on one bid. Bids must be made in person or by an agent.

No effort will be made to stimulate prices, but on the contrary it is hoped that this open sale of seats in

regular order and the use of the plan, which will constantly show how large the supply really is, may have the effect of quieting competition. A small number of seats will be reserved for the directors, the press, and for my own use, and these will be plainly marked upon the plan. The seats not disposed of at auction, and also all the seats at twenty-five cents and all the rehearsal tickets, will be sold as usual at the ticket office. If this plan does not work satisfactorily some other will be tried next year.

HENRY L. HIGGINSON.

It is obvious enough that this plan was devised with the best interests of the public in view. That no substitute for it was tried in the following season, and that it has now stood the test of more than thirty years, may be taken as an indication that it proved reasonably satisfactory. Yet the determined objectors who form a part of every community ascribed all manner of sordid motives to the management. One of the mildest expressions in a Boston letter to a Chicago newspaper was that "the *hoi polloi*, for whom Mr. Higginson has been ostentatiously posed as a patron, will have to put up with the leavings — a few back seats." The newspapers made much of the charge that the best tickets were reserved

for the special friends of the management, and in an obscure item presented the fact that the highest premium for a seat was paid by Mr. Higginson's father. As the years went on, the humors of the auction sale became more noticeable than the supposed injustices. In spite of the brightly visible announcement that bids are the premiums on each seat to be added to the regular price of it, there have often been ladies who have failed to grasp the methods of the auction-room. At least one has been seen to start the bidding for a certain seat at five dollars, raise it by degrees to ten, and then sink back in disgust at having lost what she so much desired. It is told of another concert-goer that one year he wanted four seats together, and, having missed the auction sale, went without much hope to the box office. To his surprise he was there offered four excellent seats, and found the explanation of his good fortune in the fact that two families, formerly friends but no longer on speaking terms, had unwittingly acquired sittings shoulder to shoulder, and that each without the knowledge of the other had returned its tickets. Though extrava-

gant premiums — $100, $150, and once, for a particular end seat at the rehearsals, $380, and yet again, for two seats at the evening concerts, $560 each — have been paid for specially desired tickets, the buyers who could thus afford to gratify their whims have contributed correspondingly to meeting the cost of the concerts, and there has never been a time when many excellent seats were not obtainable at a premium of a few dollars. Never, moreover, from the very first has it been impossible to buy seats at the rehearsals for twenty-five cents each. They are now sold to those who are willing to stand in a line with "quarters" in their hands, to be collected at the entrance until the last of the 505 available seats is sold. In the Friday morning hours before the rehearsals at which soloists of conspicuous popularity are to appear, the waiting-line of devoted music-lovers of moderate means may still be seen on the steps of Symphony Hall and on the sidewalks leading to its doors, just as in the period of beginnings a similar line was to be found at the approaches of Music Hall.

In the prices of season tickets, advances have

been made from time to time, but, it might readily be shown, these have been far less rapid in scale and amount than the increase in the cost of the concerts. The rate at which season tickets for twenty concerts were first offered at $10 and $5, according to position, was maintained through the second year, when there were twenty-six concerts, and the third, when the present number of twenty-four was adopted, and the price of concert season tickets became $12 and $6. In the first and second years there were no reserved or season tickets for the rehearsals, single tickets selling at twenty-five cents. In the third year, when the auction system was adopted, season tickets for the rehearsals were first sold, not at auction, the price being $9. All the seats offered at auction and not sold were purchasable then and in later years at the box office at the advertised prices. In the fourth season, 1884–85, the concert prices were $12 and $7.50, the rehearsal prices $10 and $7.50, but all the $7.50 seats were sold at the box office. In the fifth season the prices at both concerts and rehearsals were $12 and $7.50, and only the $12 seats were offered at

auction. This arrangement was maintained until the tenth year, when the $12 and $7.50 seats at both performances were offered at auction. So it went on until the twenty-sixth season, 1906–07, the first under Dr. Muck, when the present prices of $18 and $10, according to position, were first adopted. It should be added, however, that this increase was made in order to expedite the auction sale, for the bidding by this time generally began at a corresponding advance upon the advertised prices.

At the opening of the third season, it was a matter of public knowledge that Georg Henschel would not conduct the Orchestra in the following year. Though his friend Brahms had written to him in admiration of a conductorship involving no supervision by a committee, and had declared, "There 's not a *Kapellmeister* on the whole of our continent who would not envy you that!"[1] the life of a singer in Europe held out its lure, and in Boston the Orchestra, brilliantly inaugurated, was ripe for the progress which might now be furthered by a new and different

[1] From the statement by Georg Henschel.

hand. If the critics, formerly so hard to please, were now to be believed, Mr. Henschel had greatly improved as a conductor. The complaint that he was permitted to learn his trade in public was followed by the full admission that he had learned it. Mr. Henschel himself, before the year ended, was credited with saying to an interviewer: "My stay here has been both pleasant and profitable, my experience during the last three years being invaluable. A German conductor could not acquire such an experience in three times as many years."

The best concerts have not always attracted the largest audiences; and so it was that during the third season Mr. Elson wrote — after the selection of Mr. Henschel's successor was announced: —

I believe that a large number attended the symphony concerts for the first two seasons simply because they were fashionable. Now the force of the fashionable commandment — Thou shalt not miss a symphony concert — has spent itself, and the audiences are smaller than in the opening seasons of the enterprise,[1] although

[1] This was true of the evening concerts but not of the afternoon rehearsals. At the twenty-four concerts of the third season the average attendance at the rehearsals (2,423) was larger than in either of the

the Orchestra plays better, and the programmes are more interesting. Poor Mr. Gericke! he comes from Vienna just in time to take charge of an enterprise in which public interest is waning, and lucky Mr. Henschel, he will leave it in a manner which will enable him to say that it only prospered when under *his* direction. But I will not croak out, "Ichabod, the glory is departed," before I am quite sure that it has really and entirely left. That it has partially gone is undoubted.

In spite of such lamentations there were plenty of evidences of vitality in the young orchestra and the public feeling about it. The telephone was young at the same time, and some one had the imagination to devise a scheme, never accomplished, for making telephone connections between Music Hall and the private residences of many persons who might like — before the Victrolian age — to enjoy orchestral music at home. Another scheme, for establishing a large permanent chorus as an adjunct to the Orchestra, went somewhat farther, but was abandoned out of consideration for existing societies with choral singing for their prime purpose. Already a project for using the Orchestra in connection with opera

previous years, and the total average (4,366) showed a healthy increase.

in Boston had found its way into the public prints. Meanwhile the audiences were making progress in their musical and cognate education. When Schumann's "Warum?" appeared on a programme of the third season, it was not thought necessary, as in the first year, to follow the title with an English "Why?" in parenthesis. The audiences, moreover, showed signs of a better training, in silent attention and quiet departure — when it was necessary for individuals to leave the hall before the concert was over. This improvement was forwarded by the practice, introduced during the third season, of printing on the margin of the programme the time at which the final number would end, and a request to those who must leave early to go at a specified point in the programme. The frequency with which 9.30 and 9.35 appeared as the hour of ending tells of the rigor with which the original plan of short concerts was carried out.

In its educational function the Orchestra was used at least once in the third season to celebrate an event of great historic importance — the birthday of Martin Luther. On the four-hundredth

anniversary of this day, November 10, 1883, Boston seemed to be declaring itself still a Protestant city, through a concert for which the programme was made with special reference to Luther. His relation with the art of music was emphasized as strongly as might be by the playing of Mendelssohn's "Reformation Symphony" and Wagner's "Kaisermarsch," in which the first lines of Luther's hymn are introduced. But the chief event of the evening was the singing of "Ein' Feste Burg," for which a large choir of boys from Boston, Longwood, Lynn, and Chelsea churches was brought together. The audience by means of a special programme, on which a portrait of Luther and an English translation of his hymn were printed, was invited to join in the singing — which it did, with some departures from tune and time, but probably with great satisfaction to itself.

Later in the year, the anniversary of the death of Wagner (February 13, 1883) was celebrated at the concert of February 16, 1884, by the introduction of three of his compositions to the programme. The valentine which Mr. Elson a

few days later brought forward as having been received by Mr. Henschel preserves a passing point of view regarding the programmes of the time: —

> " Oh, Henschel, cease thy higher flight!
> And give the public something light;
> Let no more Wagner themes thy bill enhance
> And give the native workers just one chance.
> Don't give the Dvořák symphony again;
> If you would give us joy, oh, give us Paine!
> And if as leader you do not yet shine,
> Your singing is an attribute divine —
> So you shall ever be our valentine."

It could have hardly been more than a coincidence that Paine's "Spring Symphony" was given March 1.

Before the end of March the third season of the Boston Orchestra came to an end, and with it Mr. Henschel's conductorship. A critical review of his work in the "Transcript" recited the difficulties and the advantages with which he had had to deal — his own lack of experience, the quality of the local band, the freedom from hampering influences, financial or artistic — and gave him full credit for what he had achieved: —

Indeed, Mr. Henschel has gone on steadily improving; his opportunities have been great, it is true, but he has shown both the will and the power to make the most of them. He has not only made himself a thoroughly capable conductor, but has left the Orchestra in a condition which any musical city might be proud of. . . . All thanks to him for it!

At the final private rehearsal of the Orchestra, Mr. Henschel and a spokesman for his men gave expression to the warm personal feeling that had grown up between them. The audience at the final concert uttered its own hearty farewell. Let Mr. Henschel himself describe the occasion: —

I shall never forget that last symphony concert I conducted in 1884. It was, to begin with, the Manfred Overture. I had just made the last touch with my bâton to insure silence and raised it for the first sharp chord of the overture, when to my utter surprise and dismay — the whole Orchestra and behind me the whole audience rose to their feet and instead of hearing the Manfred Overture, my ears bathed in a flow of "Auld Lang Syne," sung by a thousand people.

Private and semi-public farewells were crowded into the short remaining time of Mr. Henschel's residence in Boston. When he left America, with

a distinguished musical career in England awaiting him, the new Boston Orchestra stood firmly on its feet as an institution well fitted for that fuller development which private devotion and public response stood ready to accomplish.



III

THE ESTABLISHING UNDER WILHELM GERICKE

1884–1889

MR. H. T. PARKER, of the Boston "Transcript," once described the respective stages through which the Orchestra passed under Mr. Henschel, Mr. Gericke, in his first five years, and Messrs. Nikisch and Paur, as the primitive, the expert, and the romantic. It was a happy and suggestive characterization — within the limits imposed upon all such attempts to compare the sounds of the past. In the very nature of the case, the art of music, like that of acting, is an art of the moment; and it is almost as difficult to compare the effectiveness of the tones created by a band of players at one time and another as to measure the relative merits of the voices of dead actors, or the relative beauty of successive waves as they break upon rocks or beach. The transiency, the consciousness of a supreme moment, —these but add to the satisfaction in what is

passing, in what may be remembered with delight but never enjoyed in its fulness again. Through the primitive agency such moments come as special gifts from heaven; through the expert —if the spontaneous power of the primitive be not annulled by too studious an expertness — they come more surely, more often, more definitely "on demand."

The bringing of the Boston Symphony Orchestra to the point of expertness at which its best — and that a better thing than before — might more regularly be expected of it was, in a marked degree, the work of its second conductor.

Both in Mr. Higginson's "Account" of the Orchestra, from which passages have already been drawn, and in a paper which Mr. Gericke has been kind enough to prepare for the advantage of this narrative, the story of his engagement as conductor of the work to which he gave himself is told. In spite of some inevitable repetition, both of these sources may well be laid under contribution for the present purposes. It has been seen already that through a large portion of the

final year of Mr. Henschel's term of service Mr. Higginson was in Europe. With the knowledge that a new conductor would be needed for the fourth season, there was every reason why he should turn his steps towards Vienna, the scene of his early musical interests. Thus he tells of his experience there, and of its immediate results: —

Having friends in Vienna, I naturally went there and talked with them and with various musicians, — among others Julius Epstein and Hans Richter, who then was at the top. On the first evening of my stay in Vienna I went to the opera and heard "Aïda." I noticed a conductor with black hair, whose method of conducting pleased me much, for his interest and care in his work was striking. I asked my old friend, Julius Epstein, who he was, and he said: "That is Gericke." Hans Richter was too well placed as a man at the head of the Opera and of the Imperial Chapel to leave Vienna, and so I asked Epstein if Gericke would come. He laughed at the idea. I said to him, "Will you ask him?" and he said, "Yes, I will do anything for you, but he will not come." He marched off to Gericke's rooms, and in half an hour came back and said: "He will go with you, and would like to talk with you to-morrow morning." (Epstein had told me that Gericke was an excellent, experienced musician and artist, and thoroughly conscientious.) So the conversations with Mr. Gericke

began and ended in a contract carefully drawn by a legal friend in Vienna. Everybody spoke in the highest terms of him, but, owing to some disagreements such as constantly arise in an opera house, I think that he was glad to leave Vienna at that time. At any rate, he came, took up his work here, and did his best, but after two concerts he said to me: "You have not an orchestra here. There are some musicians, but it is hardly an orchestra." Nevertheless, he worked with them during that season, and produced pretty good results. At the end of that time he went back to Vienna, engaged an excellent concert-master (Franz Kneisel) and a large number of good musicians, and brought them here. With a certain number already in Boston and in New York, he began his second year, and worked hard to form an orchestra. The concert-master and, indeed, the first desks of the first violins were excellent, and all the instruments were improved, but still there was much room for further improvement. Before the end of the winter we had a fair orchestra. Again, people would ask if it was not splendid, and got the same reply, "Not yet."

In this second year Gericke's work went on, and, with small troubles of a man now and then being insubordinate or failing to satisfy Gericke, the work proceeded fairly. But about the middle of the year Gericke became much discouraged, said that he could conduct no longer, and asked me to release him. However, he got over that mood, and went on faithfully with his work. He had unusual talent for forming and developing an orchestra. He was a thorough musician, with a

fine sense for sound and careful execution, a refined taste, and entire command over his men. (When I asked my friend Epstein in Vienna about him, he said all these things, and added: "He is conscientious and faithful in the highest degree"; and he proved so from the beginning to the end.) He took no end of pains, especially with the violins, kept the brasses down, and encouraged the good wood-wind. There was no limit to his patience, and no limit to the pains which he took; and he taught those first violins to sing as violins sing in Vienna alone. It was he who gave to the Orchestra its excellent habits and ideals.

I think that it was in the third year that Gericke asked to go to New York. A day in December was appointed, and the concert was advertised, the hall engaged, etc. A week or so before, he came and said to me: "I am not ready to go to New York." "What is the matter?" said I. He said: "The Orchestra is not playing sufficiently well for me to appear before that public, which is not so friendly as ours." "Very well," said I, "the arrangements have been made. It will cost me a pretty penny, but if you are sure, I will pay it." He said, "I am sure"; and, therefore, the concert was put off.

Gericke never failed to struggle for what he considered the need of the evening. By and by he wished to go to the West, and preparations were made for such a journey. He went, played in many places with good results, and came back having lost a great deal of money. The deficit that year was $50,000. He was sorry, but could not help it. The next year, if I remember aright,

the results were about the same; at any rate, one year the deficit went to $52,000, and it never passed that point.[1]

All this time, Gericke each summer made his programmes with great care, sought new music, and brought it here, sought new men and brought them here. He had some fine wood-wind men and some excellent brass men, and when he went away, everybody was filled with regret. His contract had been made for five years, and at the end of that time he had a trouble with his throat, and, to our great regret, left the town. Everything had gone smoothly, and everybody was very sorry to lose him.

Mr. Gericke's account of his relations with the Orchestra is introduced by his accurate recollections of talks with Mr. Higginson about his youthful desires for music in America and the first steps towards their fulfilment. As this ground has already been sufficiently covered, it is best to turn at once to Mr. Gericke's story of some of the circumstances just presented in the words of Mr. Higginson:—

In the autumn of 1883, Mr. Higginson came again to Vienna, and during that time I made his acquaintance. At that time I held two positions in Vienna;

[1] It ought to be recorded that deficits, varying in amount, have had to be met every year. Exact figures of their aggregate are not available, but it has been at least $900,000.

one, as a Conductor of the Oratorio Concerts, given by the Society of Music.[1]

One day, Mr. Higginson came to his old friend and former teacher, Professor Epstein, and asked him the name of that *Kapellmeister* he saw the other evening at the Opera conducting "Aïda" and said: "I want to have him for Boston!" Professor Epstein, quite astonished, answered, "Impossible! Gericke would never leave Vienna!" Mr. Higginson said, "Why not? Go and ask him!" So the next day Professor Epstein came to me with this message. Chance certainly worked for Mr. Higginson's purpose at this time.

Both my positions in Vienna had given me the greatest satisfaction, especially as, in opera and in concerts, I was very successful. I never would have dreamed of leaving them and going away from Vienna, if not just at this time some dispositions of the Director of the Opera—Wilhelm Jahn—had made me feel pretty angry and disappointed. It was some question of repertoire—a small matter in itself; but, when Mr. Higginson's offer came, it certainly helped me to consider it favorably, and it took not very long before I decided to accept it.

In September, 1884, I went across the ocean to begin my new position as a Conductor of the Boston Symphony Orchestra. It would be untruthful to say that my beginning there was an easy one; for everything that Mr. Higginson felt years ago as an amateur about the difference of orchestras and artistic conditions, I

[1] The second position was that of one of the staff of conductors at the Opera House of Vienna.

felt ever so much more as a professional, and especially after having conducted the admirable orchestra of the Vienna Court Opera for ten years. During the first days in Boston, I got most disagreeably homesick. When I arrived, the room that had been engaged for me proved only large enough for a bed, a chair, and a table. No place for a piano or anything which might make it comfortable. Not used to such wholesome but somewhat Spartan simplicity, I wished for better accommodation; but, as my English was so very poor, it was thought unwise to take me to a hotel. I was brought into a private family, but, also there, nobody spoke any German. My room looked into a yard, I had nobody to speak to, and, though they kindly tried to make it comfortable for me, I felt very much like a prisoner in Siberia. After a few days, however, I was taken to the Tavern Club, which at this time was just founded by a number of young gentlemen — all nice and charming fellows. There I found kindred spirits and some good and stanch friends, who did their best to help me over my first difficulties.

In my new work, all sorts of troubles were going on during the first season. The members of the Orchestra were not accustomed to my way of rehearsing, the audience did not like my programmes. Constant complaints were made about their being too heavy. My predecessor had always given some light music in the second part of every concert and the audience was used to this and liked it. But, as Mr. Higginson wanted to bring the concerts to a higher standard, and as the name of the Orchestra was "The Boston Symphony

Orchestra," I did not see the reason why the programme should not be put throughout on a classical basis and have the character of a real Symphony Concert. Mr. Higginson may have had a very hard time to defend my ideas against the many complaints and criticisms made to him about me; but in all that time, he stood most loyally by my side.

The public of Boston — to-day one of the most cultivated and best understanding musical publics I know — will be surprised to hear that in those days — during the first performance of Brahms's No. 3 — the audience left the hall in hundreds, and, still more at the first performance of Anton Bruckner's Symphony No. 7 (1887); so that during the last movement we were more people on the stage than in the audience. The same thing happened at the first performance of Richard Strauss's Symphony "In Italy" (1888).

In the first year, the season lasted only six months, and when those were over, the members of the Orchestra disbanded and mostly went away from Boston. Consequently, the management was obliged to look out every year for new musicians for the coming season. Mr. Higginson very justly felt that, under those circumstances, with permanent changes, he could never get what he wanted: a first-class orchestra. And during my first season, he asked me what could be done to avoid these changes among the members. I proposed to try a longer season by visiting other cities, making short *tournées* during the season and a longer one at the end. Mr. Higginson recognized that in this way, the engagement of the Orchestra could be drawn out to

eight or nine months, and that in this way, contracts for a number of years could be offered to the members. At the same time, the idea of giving Popular Concerts in the beginning of the summer was started and gave another opportunity for prolonged occupation for the members, and a new attraction for the Bostonians. Mr. Higginson was quite ready to try a *tournée* at the end of my second season. But, before we got so far, another trouble had to be faced. In that time, a number of old and overworked musicians were in the Orchestra, no longer fit for the demands of modern and more difficult orchestral playing. Mr. Higginson thought they should be replaced by younger elements and, when I went to Europe, after my first season was over, he gave me the order to import twenty new musicians — among them a new Concert-master. This, by the way, was Mr. Franz Kneisel. All the new musicians, among which were Mr. Svećenski, Mr. Fiedler, Mr. Zach, Mr. Moldauer, and many others (Mr. Roth came only a year later) were very young men; and the Concert-master one of the youngest; so young, that he did not even know how to smoke. On our trip over, I felt it my duty to teach him this art, in which he has certainly been past-master ever since.

When the second season with the new members began, I had hoped the fresh element would make my work easier, and heighten our success; but I was mistaken. I soon felt that all the twenty dismissed members, with their families, were like millstones round my neck. The remaining old members took the part of the dismissed ones, opposed me where they could, and put

themselves into direct opposition; a great part of the audience, even some of the critics, were influenced for the same reason. I was not popular in the Orchestra, especially as they did not yet understand why I should ask for better playing and more exact work than had been done heretofore. Before I came to Boston, the members of the Orchestra had been used to a great deal of freedom; for instance, members living out of town were allowed to leave the rehearsal at twelve in order to be home for lunch; or, to reach a train for another out-of-town engagement of their own — whether the rehearsal was finished or not. It was not easy to make them understand that their engagement for the Boston Symphony Concerts had to be considered first and foremost, and that the rehearsal had to be finished before everything else. It took Mr. Higginson's whole energy to make them understand that they had to consider me in this way and rehearse and play as satisfactorily as I thought it necessary.

The end of the second season, however, brought a great change. We made our first *tournée* to different cities, and at this time in Philadelphia the Orchestra earned there its first real success. The musicians began to understand what the hard work and earnest study had meant, and what results were reached by it; it opened their eyes and gave them a feeling of pride and satisfaction with themselves.

It is not necessary to mention that the expenses during the first *tournées* were extremely great ones. Though Mr. Theodore Thomas used to travel to different cities with his Orchestra and give Symphony

Concerts, on the whole, the audiences of most of the towns, New York and Boston excepted, interested in that kind of orchestral music were as yet very small. I am sure had the creator of the Boston Symphony Orchestra been another man than Henry L. Higginson, the Orchestra would not have reached the age of ten years. But Mr. Higginson clung to his ideal purpose of forming an orchestra of the very first rank, with a tenacity unequalled and he was willing to undergo any amount of trouble and sacrifice any amount of money on that account.

After the first great success in Philadelphia, Mr. William Steinway asked us to come to New York in the beginning of my third season and make our first appearance there at a celebration in old Steinway Hall. But, as the Orchestra was still young, and, as in that time every beginning season brought some changes, especially in the wood-winds, I did not dare to go to New York before the Orchestra was in really good shape, and, therefore, we did not accept Mr. Steinway's invitation. Of course, he was very angry with me, but when we came six months later to New York, he saw himself that I had been right.

The first appearance of the Boston Symphony Orchestra in Steinway Hall was a great surprise to everybody. New Yorkers did not expect to hear such good orchestra-playing from the Bostonians, and the Bostonians did not expect to get such success in New York. For me, this first success there was a great joy and most flattering, for, in those days, all New York music-lovers were great admirers of Theodore Thomas and

the New York Philharmonic Orchestra, who had every reason to be thus admired. So the standard in New York was a high one, and this made us feel all the happier. Since then, the Boston Symphony Orchestra appears every season in New York, and is their permanent guest. There is no doubt that this first success in New York affected greatly the Boston audience; from that moment, the Boston Symphony Orchestra began to stand on solid ground. The members of the Orchestra began to feel that they belonged to an artistic corporation of first rank,—and in the same measure as the success increased, they took more pride and satisfaction in their work.

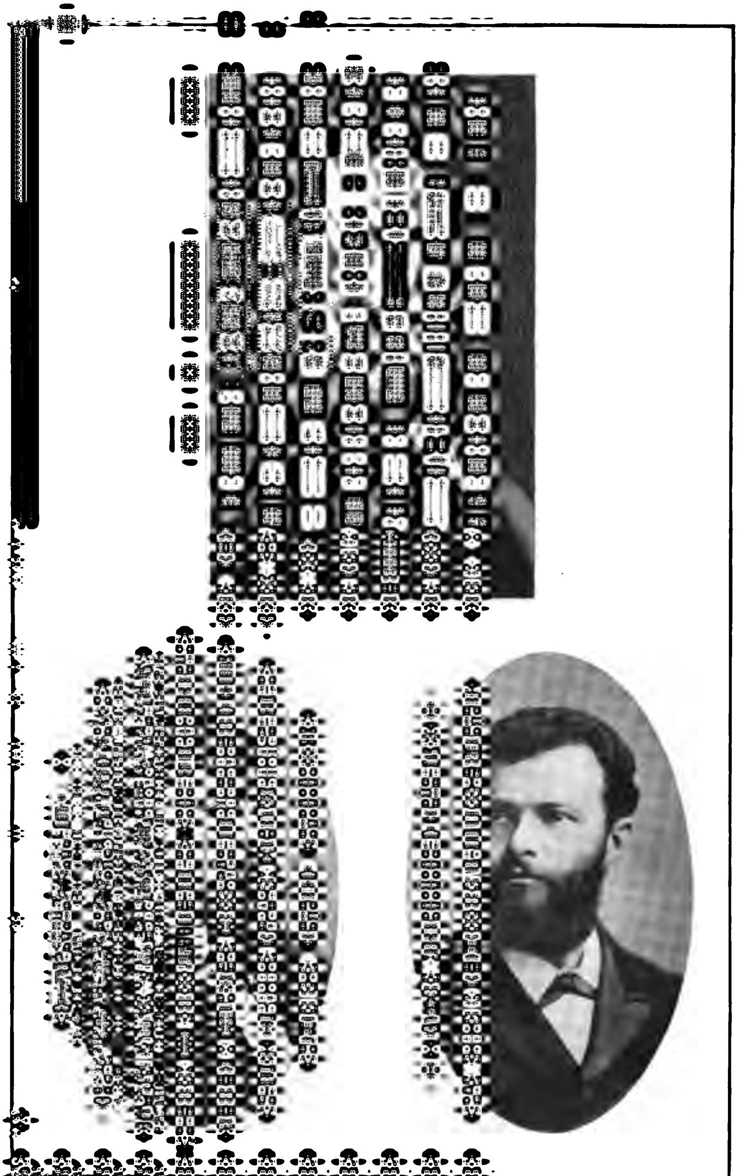
In 1889, I left Boston,—thoroughly overworked. I went back to Vienna for an entire rest. . . .

I cannot remember in what year it was that Mr. Higginson once complained to me about the great expenses that the Boston Symphony Orchestra caused him year for year, and that he sometimes feared he would be obliged to give it all up. I begged him not to be discouraged and to give us more time,—that the Orchestra would soon gain ground in New York and everywhere else, and that the heightened success would diminish the yearly losses considerably. Fortunately, I was right. Mr. Higginson has the satisfaction to see his Orchestra recognized everywhere as one of the very finest existing, admired by everybody, musician or no musician, and he has had the joy—given to so few men—to see the dream of his youth fulfilled and to hear in his native city musical performances as excellent as those he heard in Vienna years ago. Without his ideal purpose, without

his stiff neck, his determination to go through all the difficulties, all the many troubles caused by members, critics, audiences, — and sometimes even conductors, — without his munificence, it would never have been possible to erect such a fine musical corporation as the one Boston can now call its own.

To these two versions of the story of Mr. Gericke's first connection with the Orchestra much may be added — both in further detail regarding certain points here touched upon, and through other items going to complete the story. Of all these matters the contemporary local press preserves enough and to spare.

Mr. Gericke, born in Schwanberg, Styria, April 18, 1845, was not forty years old when he came to Boston. His training had been of the most exact; his temperament led him to demand of his men the attention to technique, the mastery of finesse, which were precisely what they had hitherto most conspicuously lacked. These excellences were to be acquired only by the hard work, the persistent drilling which he was ready to give the Orchestra, and the players soon found they must accept. His remark to Mr. Higginson after the second concert he conducted, "There are some musicians,



[illegible]

[illegible]–1906

[illegible] HENSCHEL, 1881–1884



but it is hardly an orchestra," recalls the phrase ascribed by William F. Apthorp to a distinguished European violinist, who called the Boston Orchestra of a still earlier time, "*une agrégation fortuite d'éléments hétérogènes.*" In rendering the Orchestra both homogeneous and expert, Mr. Gericke fully earned the encomiums often bestowed upon him by Mr. Higginson and by others less directly interested: "Gericke made our Orchestra."

If he found the players inadequate to his purposes, it does not appear that this inadequacy extended to the music with which the Boston public had already been made familiar.

The following anecdote is related by Mr. Apthorp:[1]

> Shortly after Mr. Gericke's arrival in Boston, B. J. Lang asked him if he would not be interested to see the programmes of past symphony concerts in our city; to which he replied he had already seen them all, and had studied them carefully. "All" sounded rather startling; so Lang asked him how many seasons of programmes he had seen. "Oh, there have been only three," answered Mr. Gericke. "Ah, I see," said Lang, "you mean the programmes of the Boston Symphony

[1] *Boston Evening Transcript*, September 30, 1911.

Orchestra; but would n't you like to see the programmes for the seventeen years of concerts given by the Harvard Musical Association, before the Symphony Orchestra existed?" Mr. Gericke's eyes opened wide at this, and he eagerly accepted the offer. So Lang gave him the two bound volumes of programmes, which he returned in a few days, saying, "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna!"

Evidently the shortcomings were rather of quality than of quantity. In a merely physical sense, Mr. Gericke found himself at the first in a position of advantage over any previous conductor in Music Hall since the installation of the Great Organ in 1863. That glory of the older musical Boston — making way in one particular after another for the newer — had been removed during the summer between the last concert under Mr. Henschel and the first under Mr. Gericke. There were lamentations from many representatives of the old order when the purpose to part with the unwieldy instrument became known; but the truth was probably spoken by the "Transcript" when it said: "Likely enough that imposing array of pipes absorbed a good deal more fine music

than it ever gave out during its long existence. Now an orchestra in the Music Hall really sounds like an orchestra, and not like a weak apology for one."

From the "Transcript" also may be taken a few sentences in the notice of Mr. Gericke's first concert, for they fairly represent the attitude of the critical fraternity, much more at one with regard to the second conductor than to the first: —

And now for Mr. Gericke! His reception by the large audience was as cordial as possible, and, as each successive number on the programme was finished, long and hearty applause burst forth afresh with unmistakable vigor. Mr. Gericke has, in a word, made a very palpable hit at the first dash. His manner at the conductor's desk is admirable: dignified, self-contained, free from all over-dramatic demonstrativeness, yet sufficiently animated to indicate the enthusiasm with which he burns. He is by no means one of those conductors who, by their outward impassiveness, stand as an insulator between the orchestra and the hearts of the audience. Then, again, everything one sees him do with the bâton is immediately appreciated by the ear, as the Orchestra responds to his nervous beat. Every stroke tells, and one's musical enthusiasm is not damped by an unpleasant sense of effort. He seems to make the Orchestra do just what he pleases. We say *seems*, for it is

idle to try to judge a man finally after but one concert. One can only speak from first impressions, and these impressions are, in the present case, wholly and strongly favorable.

The critics this time were not at variance with the general public, which showed its interest in the concerts not only by increased and enthusiastic attendance, but by taking pains to prepare itself for what it should hear. During the fourth season Mr. Lang and Mr. Chadwick were giving lectures on the structure of Beethoven's symphonies as they were played; and Professor Paine was delivering a series of musical lectures on eminent composers from those of the earliest classical periods to Wagner. There were occasions when the audiences expressed their delight with unprecedented vigor. When the Orchestra first played the melody now thrice familiar as Handel's "Largo," but then known only to a few as an air from the composer's opera of "Xerxes," — one, be it said, of forty, — the effect, declared the "Advertiser," "was as fine as it was unique, and we have never before seen a symphony audience roused to such general enthusiasm

and to such determination to have a repetition." In time the public learned that a Vienna musician, Helmesberger, had arranged the air for orchestral production. What they heard was the melody "first played by Mr. Listemann with harp accompaniment, and then repeated in unison by seventeen violins ranged in line across the stage, the harp being reënforced by a sustained accompaniment in long notes by the rest of the Orchestra, replacing the organ part." This critical account of the piece now relegated — shall we say translated? — to the programmes of "Pop Concerts," speaks a word of its own for the musical distance traversed since 1884.

Another early popular success was the playing of Saint-Saëns' "Danse Macabre" when Mr. Gericke's first season was nearing its end. This elicited, according to a newspaper account of the matter, "the first *encore* ever granted since the Boston Symphony Orchestra first began its concerts. The delight one actually feels at finding a genuine, spontaneous *cri du cœur* coming from a Boston audience is quite enough to silence all pedantic criticism on the unusual proceeding."

No wonder that Mr. Elson said after the concert at which the "Largo" was first played:—

> The applause at its close showed that Boston auditors are beginning to recognize a good performance when they hear it. I may add here that several times during the concert the applause burst forth in the same overwhelming fashion, and that the hall was for once thronged. How different it used to be in Boston! I can remember concerts in the city where the critic felt very lonely, where musical autocrats fell asleep, and where the small audience was so cold that the conductor's teeth chattered and the Orchestra had to put on ulsters. Of course in those pre-Higginson days applause was unknown, and if once an enthusiastic youth *did* clap his hands, it was discovered that he came from New York, and he was requested by a committee from the congre — I mean, from the audience, to discontinue such indecorous proceedings. *Nous avons changés tout cela.* We are getting as excitable as a La Scala audience, and when we once establish the good old custom of hissing bad work we shall be all right.

The public expressions of disapproval of the concerts during Mr. Gericke's first year seem to have been concerned only with the programmes. There were those who condemned them roundly as not sufficiently inclusive. On the other hand, it was intimated, in print, that a great number of modern compositions would have been played

if Mr. Gericke had thought the Orchestra yet capable of doing them justice. In spite of occasional offerings like the "Danse Macabre," he was putting into practice his belief that the concerts should be put on a classical basis. To this end he omitted from his sixth programme what had never been absent before — the performance of a soloist; and, to the credit of the audience he was trying to educate, the experiment was pronounced a success.

It was unfortunately within the Orchestra itself that Mr. Gericke encountered his most difficult problems. In his process of making it homogeneous it was necessary to work individual hardships — in the removal of older players to make place for musicians meeting the requirements of excellence upon which he insisted. Some of the players thus removed had established themselves firmly, and deservedly, in the local esteem — perhaps so firmly, in certain instances, as to render them indifferent to the necessity of the strictest discipline. It is told of a popular violoncellist who quitted the Orchestra while Mr. Henschel was conducting it that the real diffi-

culty lay in his refusal to share a music-stand with another musician. More serious troubles probably arose with the accomplished violinist and 'cellist with whose services Mr. Gericke dispensed at about the middle of his first season. It was at the opening of his second season that the changes in the Orchestra were most extensive, and the consequent disturbance was most pronounced. In the previous pages Mr. Gericke has told of his engaging twenty new musicians in Europe in the summer between his first and second seasons. It requires little imagination to appreciate the immediate results of all the supplanting of old players by new which this importation of foreign musicians brought to pass. In the first place, such musicians as Listemann and Leopold Lichtenberg — to make the list no longer — were men whose genuinely artistic qualities had won them many admirers; and whether they were dismissed for musical or disciplinary reasons, the public knew only that they were gone. In the second place, Mr. Kneisel, and those who came with him, the Messrs. Adamowski and others who soon followed, — many of them through

the direct agency of Mr. Gericke, — and Mr. Loeffler, who had joined the Orchestra in its second season, were young men with all their work for the cause of music in Boston and America still to be done. The total value of their services could not possibly be measured in advance. Quite apart from the strengthening of the Orchestra by so much new and efficient blood, they and their fellows — including such later arrivals as Mr. Longy — have put the public heavily in their debt in many ways, especially through their Quartettes and other small associations giving concerts of chamber music. The close connection of these organizations with the Orchestra is illustrated by the fact that the deficits of the Kneisel Quartette concerts — while deficits continued, and while the members of the Quartette remained members of the Orchestra — were met like those of the larger organization. But the services of the newcomers were hardly to be foreseen at the very first, and the fact that their coming was not celebrated with unmixed rejoicing need occasion no astonishment.

When the first changes of *personnel* occurred,

one of the local writers on musical subjects, admitting that "the Boston Symphony Orchestra play together well," declared that there was "more discord than harmony in the relations of the musicians with the director," and that "probably the symphony enterprise will die a natural death at the close of the present season." In the second year it was said that "it would be possible to make a very strong orchestra out of the ex-members of the Boston Symphony Orchestra"; and when Thanksgiving came, a waggish critic, enumerating the causes for gratitude in Boston, remarked: "For example, we are thankful that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson. We are thankful that one or two Americans are still left in our Symphony Orchestra, so that the United States language may be preserved from oblivion."

It was easy enough to poke fun at the transformation of the Orchestra, and natural enough for certain persons to resent it; but the fact that it was transformed — and that for the better — was the important matter, and one which soon demanded, and received, general acknowledg-

ment. Meanwhile the transformation of the audiences, the extension of their musical interest, was proceeding *pari passu*. Here too there was plenty of resistance. Mr. Gericke has described the first reception of Bruckner's Seventh Symphony, at the end of which he says there were "more people on the stage than in the audience." This statement finds its corroboration at the hands of the critic in the "Saturday Evening Gazette," who said of the Symphony: "Its effect upon the audience was to induce very many to depart after the second movement, and at the end of the third there was a still more general exodus." With a resurgence of the vocabulary employed in the time of Mr. Henschel, this critic defined Bruckner's composition as "a prolonged moan and groan, varied now and then with a gloomy and soul-depressing bellow; — Wagner in a prolonged attack of sea-sickness; a huge barnacle-covered whale of a symphony but without any lubricating blubber." A newspaper paragraphist made the suggestion that in the emergency of fire in the Music Hall Bruckner's Symphony might be put into play instead of the

usual steam-squirt.[1] Brahms was still faring little better with the unregenerate, though the "Transcript," after a concert at which his variations on a theme by Haydn were played, quoted "a certain musician" who declared: "Well, we shall all live to see Brahms encored yet!" As for Richard Strauss — when, for the first time, one of his compositions, the "Symphonic Fantasie, In Italy," was played during Mr. Gericke's fifth season, it was recorded by Mr. Elson: "The auditors marched out by platoons during the pauses between the movements, and some of the bolder ones even made a dash for the doors during the performance. Nevertheless, one should be glad that this new work has been given a hearing in Boston, but there will be no urgent demand for its speedy repetition." It was the old story of the instruction of the unwilling — the gradual and difficult direction of desire. But for the persistence of the second and other conductors in giving the audience the opportunity, often unwished for, to

[1] The vitality of this jest and of the spirit behind it was attested soon after the opening of Symphony Hall in 1900 by a paragraphist's report that the fire-escapes in the new building were marked, "This way out in case of Brahms."

broaden the boundaries of their taste and knowledge, the Boston public would obviously have been even longer in arriving at the point at which Mr. Gericke could describe it as "one of the most cultivated and best understanding musical publics I know." After all it is little more than two years ago that so enlightened a journal as the London "Spectator" printed an

ODE TO DISCORD

(Inspired by a Strauss Symphony.)

Hence loathed Melody, whose name recalls
The mellow fluting of the nightingale
In some sequestered vale,
The murmur of the stream
Heard in a dream,
Or drowsy plash of distant waterfalls!
But thou, divine Cacophony, assume
The rightful overlordship in her room,
And with Percussion's stimulating aid
Expel the heavenly but no longer youthful maid!

Bestir ye, minions of the goddess new,
And pay her homage due.
First let the gong's reverberating clang
With clash of shivering metal
Inaugurate the reign of Sturm and Drang!
Let drums (bass, side, and kettle)
Add to the general welter, and conspire
To set our senses furiously on fire.
Noise, yet more noise, I say. Ye trumpets, blare

In unrelated keys and rend the affrighted air,
Nor let the shrieking piccolo refrain
To pierce the midmost marrow of the brain.
Bleat, cornets, bleat, and let the loud bassoon
Bay like a bloodhound at an azure moon!
Last, with stentorian roar,
To consummate our musical Majuba,
Let the profound bass tuba
Emit one long and Brobdingnagian snore.

It was under Mr. Gericke that the Orchestra began the extension of its influence beyond New England. New York concert-goers in the winter of 1887 read on the programmes of the Boston Symphony Orchestra: —

Since its establishment it has been the desire to make its scope and influence national; for several seasons concerts and series of concerts have been given in the large New England cities, and last year it journeyed for several weeks in the Middle and Western States. Such an itinerary represents one of the purposes of its founder, and plans are now completed for a second tour, which will occupy a longer period and embrace all the larger Central and Western cities, including New York. The concerts of this Orchestra, wherever given, are conducted with the same business system and musical thoroughness, and there is no such thing as a "substitute player" in its ranks. It gives the best always; Milwaukee and Louisville, St. Louis and New York can recognize no difference in its point of view.

ESTABLISHING UNDER GERICKE

Both Mr. Higginson and Mr. Gericke have remarked upon the first appearance of the Orchestra in New York — the postponement of the engagement until the conductor believed it could be met with credit, the hearty reception by the New York audience, the indirect effect at home of this success abroad. The New York critics of the time were not entirely at one in awarding the Boston players the very highest measure of praise, — the "Evening Post" especially maintaining that the orchestras of its own city had given concerts of equal merit. But the "Times" expressed the more general feeling when it said after the first concert: —

> Taken altogether such a triumph as last evening's concert is a rare and happy thing. "Thus fate knocks at the door," said Beethoven, pointing to the four notes with which the C Minor Symphony begins. Thus fate, in the shape of Boston, knocked at our doors last night, and if the entrance of a new prophet demolishes some of our old beliefs, unsettles some of our ancient traditions, and awakens new longings, let us be thankful wholly for the goods the gods provide us.

After the second concert, March 2, 1887, a

special correspondent wrote to the Boston "Traveller": —

Many surprises marked the evening, not the least of which was the character of the audience; in place of the faces of foreign type which accompany one everywhere in cosmopolitan New York, here right alongside was one of the loveliest old New England grandmammas, with a bevy of nephews and nieces; in the next row a group of fine fellows, New Yorkers, it may be, but Harvard men undoubtedly, while it was such a pleasure to see all about the faces with which one felt a kinship. This is written not in disparagement of those truly musical people, the Germans, who seem to form the bulk of a New York concert constituency, but only to show, it may be to others who, like the writer, have been really homesick for the sight of a *family* face when for any cause brought into a promiscuous company in New York, that they are to be found there, but it needs some such summons as the Gabriel trump of a Boston orchestra to bring them out. There were present, as a matter of course, many German musicians and dilettanti; and many members of the New York orchestras, almost all of Herr Seidl's band, embraced this opportunity to hear what sort of truth our Boston Fiddlers and Fifers spake.

Whatever New England may have contributed to the New York audience, there can be no doubt that the New York approval did for the Orchestra in Boston very much what a European

success accomplishes for any American artist and his work. The reports of Western and Southern triumphs served the same good purpose. When the Orchestra in the spring of 1887 returned from a long Western tour and played in Boston on May 21, Mr. Gericke received so hearty an ovation that it was said: "A victorious general, fresh from serving his country, could not have been more rapturously received." Thus the tours, immensely costly as they were before the Orchestra had made its present public in other cities than Boston, justified themselves through an increase of prestige at home, and — perhaps even more — through imparting to conductor and band the consciousness of their ability to win a more than local recognition. Nor was the cost of it all in money only. Business management, discipline, good temper, self-control have been put to the severest tests. In an article in "Harper's Weekly" (March 29, 1913) on "Touring with an Orchestra," Mr. W. E. Walter, of the present staff of Symphony Hall, has described the humors and tribulations of "the road." Two passages from this entertaining paper suggest something

of the difficulties with which the management has had to cope.

The truth is [says Mr. Walter] that every orchestra must do a certain amount of travelling if its organization is to be kept together, which is a good thing for the country in general and music in particular. Conditions are very different, thanks to these tours, from what they were when Theodore Thomas and his band used to travel up and down the country in the seventies and earlier eighties, and when the Boston Symphony Orchestra began to make its trips to the Middle West, twenty-five years ago. Not now, even in Medicine Hat or Painted Post, — to use those names generically, — would such an incident be possible as almost paralyzed the late Fred Comee, for years the assistant manager of the Boston Symphony Orchestra. The place was not in the Far West, but a thriving city of Central New York, and the time just twenty-five years ago. Arriving in town with the Orchestra for a concert that night, Comee went direct to the theatre to see what the sale was, that being the most important question of the day. He was greeted by the local manager with that calm indifference assumed when the house is rented and the money sure, whether or not any tickets are sold. The advance sale was discouraging, and Comee turned to the local manager for comfort and suggestion.

"When do you parade?" asked the local man.

"Parade?" queried Comee in a puzzle.

"Sure. Don't your troupe always parade before the

show? You won't do no business without it." And the impresario was right.

Although the local theatre managers do not regard an orchestra as a black-faced ministrel troupe, their attitude toward it is still full of suspicion, tinged with contempt. If the house is large it is just the foolishness of the women that accounts for it. If it is small it is the highbrow character of the "show" that is responsible. The darkness of the musical middle ages of America has not yet entirely disappeared.

Even when the methods of a minstrel troupe are not contemplated, strange provisions must sometimes be made. From the article just quoted comes the following ray of sidelight upon the Orchestra on its travels: —

Once the Boston Symphony Orchestra was to give a concert at one of the principal universities of the East, which is the possessor of a very pretty hall, albeit a small one. When the librarian arrived in the afternoon to arrange the desks and chairs for the musicians, he discovered that the centre of the stage was held by an elaborate canopied chair of marble, evidently the president's seat of honor at university gatherings. It was permanent, not to be moved, and as the stage was so small that every inch was needed to find space for the seventy-odd musicians, the chair had to accommodate some one. He thought over the situation carefully, and decided that the honor of this place must go to the first bassoonist, for he was a most dignified-appear-

ing man, and the bassoon, although often put to base comic uses by frivolous composers, is really, in its best estate, the most solemn and dignified instrument in the orchestra. The combination of the marble throne and the dignified, bald-headed German blowing earnestly into his long, black tube, in the very centre of the lime-light, as it were, overshadowing even the swaying conductor, was a huge success. Even the saddest and most serious music could not rob the audience of its happy mood.

It was chiefly on the road that such enlivening variations from the routine of the concerts could occur. In Boston the accepted, the expected, was more and more sure to happen. To be sure, it was told of a tympani player of the first decade of the Orchestra that his energy in the finale of a Beethoven symphony quite upset the gravity of the double-basses in front of him, and that "when he lost control of his cuffs and they skimmed along merrily towards the statue of Beethoven, it did seem that the bronze features relaxed."

Yet for the picturesque and unusual it has commonly been necessary to look outside the concert hall — for example, at the sales of tickets, by auction, and at the box office to those who were

willing, or purchasable, to wait in line for the opportunity to buy the season tickets remaining after an auction sale. During Mr. Gericke's conductorship this method of securing seats — often for the profit of speculators — was practised to an extent that yielded strange manifestations. In the autumn of 1888 a newspaper reported two hundred and fifty to three hundred men and boys in line from Saturday till Tuesday morning, with the object of purchasing the $7.50 seats in the first balcony and at the rear of the hall not bought at auction. There were only five hundred of these seats, and each person who reached the box office was entitled to buy four. When the box office closed that year, the waiting-line stretched nearly to Winter Street down the "Place" which led to Music Hall. Four or five dollars a day, for those who persisted to the end, was the reward for waiting. During this period substitutes would "spell" the linesmen long enough for them to secure food. "Sleep," wrote a reporter who visited the scene, "was obtained in this way: They are pressed so closely together that one might lift his feet from the ground and still remain in

an upright position. The first man, the one nearest the office, rests his head against the building and all behind him rest heads on the shoulders of the man in front, and in this way obtain rest. Occasionally if a man gets to snoring, he is quickly jammed without the line and loses his place." In the following year some of the places in the waiting-line were said to have been held, with the aid of coffee and sandwiches provided by the speculators, for five days. It is only to be hoped that the concert-goers who obtained their seats by this process derived from them a pleasure at all offsetting the pain of their acquisition. It was in the following light that the matter presented itself to a writer for the "Traveller" in the autumn of 1887:—

The historian who sometime will write *the* record of music in America will linger long over one phase of the Symphony concert patronage in Boston. Cincinnati's Festivals will appear in bold type, the splendid achievement in German opera which New York saw from 1885–86 will be duly chronicled, but there will be no precedent with which to compare the startling item which must be entered by the recorder who reads the musical condition of Boston for the season of 1886–87; $100,000 were taken during five days in payment

for forty-eight concerts (rehearsals and concerts numbering twenty-four each) of the severest classical music. If the historian is not a Boston man, he will less easily explain the situation. If he is an optimist and a foreigner, he will declare us to have been a city of eternal excellence in music, devoted worshippers of the beautiful art; if he be a pessimist and a native, he will mutter "fashion," end his chapter and bite off his indignation quickly. The pessimist will have the truth with him.

But fashion is serving art in a most magnificent manner with her lavish expenditure, and we are all optimists, Mr. Historian, however you may diagnose our descendants. There 's the rub. Did we know the Symphony Concerts were to be eternal, . . . we would not concern ourselves with the future state; but fashion may weary, the Music Hall may crumble, there may at last come no Mr. Higginson. What then? Well, the historian would benefit mostly by it, for it would supply a really tragic character to an otherwise bald proceeding. But in the sunshine of the present, who cares?

So far the historian has not profited by a tragic climax for his narrative, nor does it seem conceivable that any such conclusion of the story awaits the future chronicler — or the constantly benefited public. The "sunshine of the present" has been carried far into what was in 1887 the uncertain future. This is simply because the

enterprise of the Orchestra was undertaken and established on a basis of permanence. One of the tokens of this fact is found in the remarkable infrequency with which any steps, in this direction or that, have been abandoned or retraced. The very details of the plan which Mr. Higginson put into words in the spring of 1881, before a single concert was given, have, to an extraordinary degree, been carried out. Except for the change of methods in the sale of tickets, the inevitable advance of prices, and the substitution of nominal for actual rehearsals on Friday afternoons, it is hard to name any modifications of the original scheme which have not been developments rather than changes in its provisions. Under Mr. Gericke virtually all of the present methods of the Orchestra and its concerts became fixed.

Early in his conductorship, for example, the management began to provide the concert-goers with a sheet bearing the name "Music Hall Bulletin," and containing historical and analytical notes on the numbers of the programme. These were prepared by Mr. George H. Wilson. In

Mr. Gericke's final season a thirty-two page pamphlet, under the same editorship, replaced the simpler "Bulletin." In the season of 1892–93, the editorship was transferred to the accomplished hands of the late William F. Apthorp. In 1901, Mr. Philip Hale took up this work, which he still conducts with skill and learning. Through all these years the programmes have served a far-reaching educational purpose, not only with direct reference to the concert of the evening, but through bringing together an extraordinary mass of musical lore, historical, critical, and biographical. Too eagerly, indeed, have some readers of the programme-notes devoured the feast that has been spread before them. Even before Mr. Apthorp's editorial day, John S. Dwight addressed himself to the Boston public: "We may read and we may listen, but not both, dear friend, at the same time. Read the matter either before you settle down into the listening, receptive mood, or wait till you get home; it may help a little to recall what you have heard and found so fleeting. The very sight and rattle of your pamphlet is an annoyance to those who

really do listen. And you wrong yourself at the same time; you let your pamphlet-study cheat you out of what you hoped to hear."

In spite of such intemperance in acquiring musical information, the fact that the public was steadily becoming better educated was a fact in favor of the "Popular Concerts"—in local vernacular, the "Pops"—which were instituted in the spring of 1885, at the end of Mr. Gericke's first season, and but for 1890, when a license to sell light alcoholic beverages in Music Hall was refused, have been continued ever since, in the months of May and June. Mr. Gericke's purpose in providing these concerts was of a piece with the plan to visit other cities than Boston —that the men of the Orchestra might be offered longer, and therefore more advantageous, engagements. The programmes of the "Pops" have always been constructed with a view to the accompaniment of tobacco and other physical solaces, and a partially different public has always been ready for the less severely classical music which these concerts have provided. But a steadily growing appreciation of the more substantial

music that has always been offered is a phenomenon of striking import to those who have watched the long course of the "Pops." Whether or not they have increased the *clientèle* of the Symphony Concerts, they have admirably served their end in extending the employment of the orchestral players, in bringing forward young conductors from the ranks of the Orchestra, in producing income, and in yielding both a social and a musical pleasure to thousands of persons, young and old.

Another species of concert given by Mr. Gericke, but not long maintained, was the "Young People's Popular Concert" on winter afternoons. The programmes were less distinctively "light" than those of the "Pops," and the audiences must have been drawn largely from the supporters of the Friday afternoon rehearsals, so that the concerts did more to satisfy the frequent demand for additional performances by the Orchestra than to meet a need otherwise unmet. This cannot be said of a concert given one Saturday afternoon in May of 1886 for the school-children of Boston, of whom twenty-five hundred came to Music

Hall. From time to time there were benefit performances — as before and since: for the sufferers from a disastrous flood in Roxbury in the spring of 1886, for a Home for Destitute Catholic Children in 1888, and in the same spring for the fund to be used in erecting a monument to Mozart in Vienna. Important dates in musical history were celebrated — as before and since — with special concerts. And of course the sempiternal dissatisfaction with the conductor and his programmes found its expression.

It was impossible to censure Mr. Gericke for faults of the kind which had been laid at Mr. Henschel's door. It could never have been told of Mr. Henschel, for example, that in rehearsing a Rubinstein symphony he shook his left hand nervously at the 'cellos, saying, "Softer, softer," and that when the first 'cello remonstrated, "But it is marked *forte*," the conductor responded, "Suppose it is: what do you think Rubinstein knew of how an orchestra sounds?" Precisely this anecdote was told of Mr. Gericke. It is further told that the brasses cried, "He sits on the bells of our instruments," and that the

contra-basses exclaimed, "He scarcely allows us to touch our strings." Each of these little echoes from the rehearsals may be taken to suggest that elimination of excess, that training in delicacy and precision which the Orchestra so much needed and he so fully supplied.

Every conductor has been criticised for his programmes. At first Mr. Gericke was taken to task for too strict a loyalty to German composers. Those who clamored for more American music were not always so clear-sighted as Mr. Elson when he wrote in 1886: "If all the symphonic composers of America were to hold a mass-meeting, they could be lodged in one double room in any country hotel." But to the little shelf of American compositions and to the library of those from other lands than Germany, Mr. Gericke showed himself increasingly hospitable. Certainly his discipline made the Orchestra steadily more and more efficient, and in the general improvement it would have been strange if his own skill as a conductor had not steadily increased. Such a work as he performed for music in Boston is to be accomplished only at heavy

personal cost. The cost to Mr. Gericke — especially in the final season of 1888–89, when the Orchestra gave 112 concerts to audiences averaging 2500 — lay in the strain upon his physical health, to which the New England climate was never propitious. By January of 1889 it was publicly known that he would not return to Boston in the following autumn, and the choice of his successor was announced. At the end of the regular season the Orchestra made a three weeks' trip to the West, going as far as St. Louis. On its return a testimonial farewell concert was given in the conductor's honor on May 23, 1889. The scene at the conclusion of the concert was graphically described at the time by Mr. Elson:

> The enthusiasm which had been bubbling up all through the evening, found its full vent at the end of the concert. Then the audience rose (as they had done at the beginning of the concert, also) and shouted themselves hoarse, while waving of hats and handkerchiefs was carried on even by the most sedate individuals. Why in the world did not the trumpeters add the climax by blowing a "Tusch" just here? But every one was hushed in agreeable surprise when Mr. Gericke squared himself for a struggle with our language, and gave forth a charming little speech, all the more

delightful because of its naïve sentences and evident sincerity. He told the people of Boston how much he appreciated their recognition; he thanked the Orchestra for their faithful work, the public for their steady attention; he thanked the Cecilia for assisting at his last concert, and he thanked Mr. Higginson (all Boston, and in some degree all America, may join in this) for the munificence which had made the Orchestra what it was, and then he added the single word of parting, "Farewell." We can all only hope that the last word is premature. Let us compromise the parting, oh, most popular and deserving conductor, on the basis of "Au revoir!"

A more private farewell—none could have really believed it then an "au revoir"—took place in a party at the house of Mrs. Ole Bull in Cambridge, at which an album containing verses by Holmes, Aldrich, and others was presented to Mr. Gericke; but the most significant page in the book was the fly-leaf, on which was written, over the signature of J. S. Dwight: "To the Maker of the Boston Symphony Orchestra." Still another private leave-taking occurred at the Tavern Club, on the night after the Farewell Concert in Music Hall. The speech which Mr. Higginson made on this occasion records so accurately his relation with the Orchestra through

the first eight seasons of its existence that most of it may well be given here. It provides also the most suitable words of parting from Mr. Gericke at this point in the story of the Boston Symphony Orchestra: —

I asked for the favor of saying a few words to you, not only because I wanted to greet our guest of the evening, but because I wished also to pay my respects to you, comrades, for much kindness and enjoyment at your hands; and still further for leave to tell you a little of my own story. It is your kindness and ever-ready sympathy which has tempted me to this last subject. . . .

First, let me say that I alone am responsible for the concerts of the Symphony Orchestra and of the Kneisel Quartette. The success and the beauty of these concerts have been wrought by the hands of the musicians and to them the credit is due. But certain misapprehensions about the concerts have arisen, which it may be possible to correct. Friends have again and again said to me that the concerts were well enough in their way, but that they had failed in their original intent, as only well-to-do folks had filled the hall.

Again, a distinguished musician of this town declared that the concerts had done more harm than good, for, said he, "Only your fashionable friends go to them." One musician urged me to admit to the concerts only the "truly poor." If a series of concerts were offered at low prices only to the "truly poor," do you suppose

that any one but the truly rich would frequent them? Others again have deplored my folly in giving them at all, as they caused me so much work and thought.

Here are the facts: The scheme, half-baked, no doubt, was simply this: to give concerts of good music, very well performed, in such style as we all had heard for years in Europe; to make fair prices for the tickets and then open wide the doors. I believed that the hearers would come and stay, and grow in number. Why not? And why should I pick out one kind of an audience? The sunshine and the green fields, and all beautiful things are given to all men, and not alone to the truly poor or to the young or to the old. Even so with music. My part was simple, viz.: to get together the musicians under a competent head and insist on a high standard of excellence and much and intelligent preparation. You know the beginning of the enterprise.

Mr. Henschel first took up the task and brought to it his great enthusiasm, energy, and talent. It was most difficult to launch the scheme, and in that way he accomplished very much for us. We all know our debt to him, and have expressed our sense of it. But the great gift of song, with which he and Mrs. Henschel have so often enchanted us, was too strong to be resisted. So he left us at the end of three years, after having fairly set us on our feet.

Thus far the chief difficulty of the undertaking had been to induce on the part of the Orchestra enough practice, careful, unremitting, and exclusively under one head. We had also to guard against praise too

lightly given by a kind public. But these troubles were overcome. You know how the quality of the music has risen and how the audiences have increased. It is true the great demand for the better seats has inevitably raised the price of the tickets, and has thus helped me to meet the expenses, which have also risen *pro tanto*, and which might well have been too heavy for me to carry. But still many tickets for seats and for standing room have always been and are now sold at the original price of twenty-five cents.

Several times when I have faltered in my plans for the future, I have taken heart again on seeing the crowd of young, fresh school-girls, of music-students, of tired school-teachers, of weary men, of little old ladies leading gray lives not often reached by the sunshine, and I have said to myself: "One year more anyway."

To us all come hard blows from the hand of fate, with hours, days, weeks of suffering and of sadness. Even boys and girls know this early and know it late. At these times music draws the pain, or at least relieves it, just as the sun does. Considering these things, can I have done harm by the concerts? Are they not worth while, even if they cost me years of work and worry? What were we made for? We are all bound in our day and generation to serve our country and our fellow-men in some way. Lucky is he who finds a fair field for his work, and when he has put his hand to the plough, he may not lightly turn back. He may not too easily say "Enough, I am weary." . . .

The support of the public was from the first a necessity, and I 've always counted on it. To this public, I

offer my warmest acknowledgments for its unvaryingly courteous bearing, while to the members of the Orchestra, I return my hearty thanks for their labor, their results so hardly won. And now to whom do we chiefly owe the guidance of all this work? The gentleman sits over there. [Mr. Higginson here narrated the circumstances attending Mr. Gericke's engagement as conductor, through the agency of Julius Epstein.] One word my friend said in reply to my questions as to Gericke,—"He is an excellent and thorough musician and artist of great ability. He is most conscientious in his life and in his work. He is absolutely trustworthy. He is an Ehrenmann, a gentleman." The other day my Viennese friend wrote me again the same words about Gericke, and expressed the strong hope that he would stay.

Now, gentlemen, I think you will agree that my friend was right in his judgment. Since his coming in October, 1884, Mr. Gericke has had entire control of the artistic side of the scheme. I've never urged him to any work, never criticised anything. He has culled out many men, added many men, trained them, lifted them, and finally made an Orchestra of which any city might be proud. He brought to his task great knowledge and experience and the highest standard of excellence; but he was forced to work under grave difficulties. Coming from Vienna, whose very name rings with music, to our new country, he found an orchestra without the long-established traditions which are the very groundwork of artistic undertakings in Europe. The methods, the relations between leader

and men, the general conditions were wholly new to him. The musicians were no longer young; were of various nations and of various habits; the climate was trying; the hall was too large for fine musical effects. The circumstances in many respects were unfavorable to good results. But he did not abate his zeal. He worked early and late with absolute fidelity to his task. He exacted an amount of practice which his men found trying, but which they came to recognize as the only means of success. He gave his three weekly performances month by month and year by year under trials and against obstacles, always feeling that, work as he would, he could not reach the excellence of which he dreamed, and for which he ached. After Mr. Gericke had trained his Orchestra so as to have it well in hand, he himself proposed to increase his work by giving additional concerts in other cities, in order to keep the musicians employed during a longer period of the year and so secure for them more practice and more pay. In these cities he has steadily won fame for himself and for them, until now he is gladly welcomed East and West; and in New York and in Philadelphia his departure is deplored, as it is here. You have heard and will bear witness to the great results which he has achieved, and with which he has delighted his audiences, and you will not soon forget how the Orchestra under his hand has learned to soar and to sing—surely the highest praise.

But with all his patience and skill, Mr. Gericke could never have done so much unless faithfully seconded and aided by the members of the Orchestra.

Think of the jewels of the Orchestra; think of the artists whom he has brought together; think how they lend brilliancy to the concerts. Yet some skilful hand was needed to set these jewels to advantage. Think of the beautiful work to which we have so often listened, and remember how very much we owe to our conductor.

I have, in short, found him all my old friend described, and I regret very deeply that he is to leave us. Until Christmas I waited, hoping that his vigor would return and that he would be equal to the task. But in vain! He has exhausted himself with his work and needs rest.

Mr. Gericke was born and brought up among a warm-blooded people, prompt to express their opinions and their feelings. He is a modest man and has held back from applause or praise. He has sometimes doubted the appreciation of his work by our audiences.

But why is the hall so crowded? Why do so many listeners of all ages sit on the steps and stand in the aisles each week and each year? They do not come there to please Mr. Gericke or me; they do not come twenty miles to show their good clothes; they come to hear the music, and they listen attentively and quietly, and go away with only a whisper of approval, perhaps, but they are happy. You and I know that very well. That audience is not from the Back Bay or from any particular set of people. They are town folks and country folks, and they come to hear the music at the hands of Mr. Gericke and his Orchestra.

May I not then say to our friend that he has won, not only in this city, but throughout the country, a host of admirers who know his noble work full well, and who will hold him in grateful and affectionate remembrance?

IV

THE SERVICE OF ARTHUR NIKISCH AND EMIL PAUR

1889–1898

THE transition from one conductor to another has never been an easy matter to accomplish. The immense importance of securing the right man to work in harmony with the members of the Orchestra, with the public, and with the management of the organization has raised questions to the answering of which it has manifestly been necessary to give the greatest care and forethought. Early in Mr. Gericke's fifth season it became evident that his return for a sixth was doubtful. Though his final decision was deferred until Christmas, the choice of his successor was under serious consideration as early as October. Mr. Otto Dresel, a German musician long resident in Boston and greatly trusted both by the local public and by Mr. Higginson for his effective interest in the cause of music, was then

in Europe. To him on October 8, 1888, Mr. Higginson wrote a long letter, dealing chiefly with the qualifications of Mr. Arthur Nikisch for the post probably to be vacated; but containing passages about the relations between himself and the conductor of the Orchestra which have a general bearing that warrants their preservation. After touching upon Mr. Gericke's hard and efficient work, Mr. Higginson wrote: —

I have never exercised any supervision; I have never urged him, and I am not in a position to do so. You know very well that I am a busy man, and have many cares on my mind; that I must keep this orchestra matter before me, but I cannot give it much daily care or thought. I cannot go and see that the conductor is busy with his work day after day, week after week. Very often I do not go to a rehearsal for months at a time. That care I will not have on my mind, nor will I have any care or worry with regard to making the programmes or arrangements; nor will I undertake to engage any musicians. I have a manager who is an excellent fellow and has had some experience, and who, here and in other cities, makes all arrangements. He also makes the contracts, by reëngaging men when their contracts expire, engages new men and discharges old men, but he does this at the bidding of the conductor of the Orchestra. . . . He must lay out his plans, of course make his programmes, find new men if he loses the old

ones, either by their going or by his dismissal of them for ill conduct or for want of ability. He must think beforehand and arrange as to the concerts in town and out of town; he must preserve discipline in the Orchestra, which is a more difficult matter than on the other side. He is free and unfettered in all these matters, has no government officer, inspector, or director to bother him. He is as free as a man can well be in this world — any man who has much work and considerable responsibilities on his shoulders. . . . If I cannot be on friendly terms with the conductor of the Orchestra, I do not want to have anything to do with the thing at all. You know the aims, objects, and pecuniary results of all my musical experience here, and you know what the result has been. It is far enough from what I want to attain, but, at the same time, it has been something. It is a work with which I wish to go on as long as I can, and if it can be made to continue forever, which is my expectation, so much the better.

By the time a third conductor was needed, it was obviously to a task of extensive and well-defined proportions that he was called. Mr. Arthur Nikisch, born in Hungary October 12, 1855, was at this time first conductor at the Stadt Theater of Leipzig. Commended, as Mr. Gericke had been, by Julius Epstein, he had the further endorsement of Otto Dresel.

I had known about Mr. Nikisch [Mr. Higginson

has written] from my Viennese friends, and was quite aware of his high quality. He came in the autumn of 1889, and immediately took up his work with great energy. He was, I think, surprised to find how good the Orchestra was; . . . but he put into it all his power, passion, and wonderful skill in producing results, and he gave us very different effects from Mr. Gericke. He was a man of real genius.

It was, indeed, in Mr. Parker's term, the romantic period in the progress of the Orchestra which Mr. Nikisch instituted. When he reached America in the autumn of 1889 there was encountered, to be sure, an episode far from romantic. This was a challenge to his landing made by the Musicians' Protective Union, on the ground that his admission to the United States was a violation of the Contract Labor Law. The objection was not effective. And at this point it may be said, as well as elsewhere, that in the subsequent years many questions regarding the relations between the Orchestra and the "organized labor" of musicians have had to be met. It were idle to open a discussion of the part to be played by the application of the "closed shop" principle to workers in such an art as music. The

arguments in favor of "unionizing" might be presented, and debated. For the present purpose of record concerning the Boston Symphony Orchestra, it is enough to bring forward a recent expression on the subject by Mr. Higginson: —

> We have had [he says] to meet the chief of the Musicians' Union, and to discuss its affairs with him. The Union specifies in a way the number of rehearsals, the pay for the musicians, the number of concerts, etc., and interferes with the engagement or dismissal of men. As I hold that all these points are very important for the good of the Orchestra and must rest with me or with my conductor, I see no need or use for the Union. We pay more, ask entire control of the men, and see to it that they are well paid, have pensions, and also get outside work if possible; therefore the Union cannot benefit them. We can keep the Orchestra at its present level or even higher only by asking such work as our conductor thinks essential, and sometimes the rehearsals mount very high, even to thirteen. On no other terms can I go on and pay a large subsidy, and not control — all this for the sake of art.

But to return abruptly to the romantic element associated with Mr. Nikisch's conductorship — there can be no doubt that a pronounced personality of poetic quality, contributed much — after the fashion established in Mr. Henschel's time —

to the public interest in the new conductor. His hands, his hair, his bearing and manner — all his personal attributes, became at once the subjects of written and spoken comment. All of it might now be dismissed as an impertinence were it not for the fact, sometimes exhibited in persons whose work brings them conspicuously before the public eye, that seeming and being are often more closely related than we are disposed to think them. The analogy between the outward and inward impression produced by Mr. Nikisch and his work was remarkably close. Again the "temperamental," the "artistic," prevailed; but now it had to deal with a body of players much more highly trained than the Orchestra was under its first conductor or could have become under any discipline less severe and intelligent than that which Mr. Gericke had given it. It is credibly reported that when Mr. Nikisch first heard the Orchestra, the technical beauty of its performance led him to exclaim: "All I have to do is to poetize!" The results were inevitably telling. Of course there were those who delighted in the unfamiliar beauties of orchestral sound, the more

poetic and emotional performances, for which Mr. Nikisch was responsible. Of course there were those who preferred the less exciting ways for which Mr. J. S. Dwight spoke when, writing in the "Transcript," not of conductors, but of modern music in general, he said: —

> You may tell us that we are behind the age. It may be, and so be it! This modern tendency in music is perhaps part and parcel of the whole fast tendency of our time. Perhaps it is a corresponding manifestation of what appears in the craze of "rapid transit," the impatient meddling with electricity, the building skyward where ground area is limited, and a thousand more ambitious schemes (especially among political adventurers) to "hurry God!" Yet we cannot help believing that the soul of man enjoys a sweeter consciousness in leading a more simple, quiet, temperate, abstemious, intellectual, self-respecting, mutually helpful life.

The musical peace thus eloquently urged was hardly compatible with such a pouring of new wine into old bottles as Mr. Nikisch achieved. Under the stimulus of the fresh spirit which he imparted to the playing of the Orchestra, the public, always responsive to personality, was quite as much exercised over the conductor as over the music he produced. "The conductor cult," said

a New York critic several years after, "is a phase of social activity which flourishes only in Boston"; and to this observer it was manifest that "the existence of a conductor's party, by the same token, presupposes the existence of an opposition." Thus it was, according to a local commentator on musical matters, that for a time the regular morning salutation of Bostonians was, "Well, what do you think of Nikisch?" An evasive reply gave rise to suspicions or something worse. "The craze, however, abated,"—it was said,—"and at the end of the season it was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

At the beginning of Mr. Nikisch's first season there were many comments upon his practice of conducting without a score. When this became less frequent it could hardly have been because the practice was criticised, for Mr. Nikisch was said to leave all criticisms unread. If he had followed them he would have found much praise of increased catholicity in the making of pro-

grammes, and of his conductorship in general. At the same time he would have found complaints of deterioration in the work of the Orchestra, ascribed to a less rigid discipline than that of his predecessor. It is certainly to be said, however, that Mr. Gericke's work had carried the players so far toward a mastery of their collective effort, and his changes in personnel had brought together so many artists of individual excellence, that even the severest taskmaster might well have thought the time had come for some relaxation of the rigidities. At least there was no necessity for further important changes in the make-up of the Orchestra. The few men who left it henceforth did so chiefly by choice, or for such reasons as that of the horn-player who quitted Orchestra and wife together, saying: "She is a sparrow and I am an eagle." From first to last there have been the difficulties inseparable from dealing with a large body of men, each equipped with his special variety of artistic temperament. If all the stories of its manifestations could be told, the record would enrich the annals of amazing human nature.

In other cities than Boston the Orchestra under Mr. Nikisch established itself more firmly than ever in public favor. During his final season, 1892–93, the reports of "standing-room only" in New York, Philadelphia, and Baltimore provided an encouraging index of the success of the Southern trips. At the first Philadelphia concert of this season, the audience numbered 3,000, of whom 700 were obliged to stand. For three years Mr. Nikisch and the Orchestra followed the practice, established under Mr. Gericke, of giving concerts in many Western cities, with results parallel to those achieved in the Middle and Southern States. Unhappily in the fourth year, 1893, when the Orchestra gave two concerts at the World's Fair in Chicago, the *tournée* was made without the conductor, in whose place Mr. Kneisel appeared. It is an ironic circumstance that the occasion of Mr. Nikisch's separation from the Orchestra was so closely related to the very element of his work in which he achieved a conspicuous success, — the conducting of concerts outside of Boston. There is no necessity of going into the details of the misunderstanding

through which his contract with the Boston Symphony Orchestra, in its bearing upon the Western concerts, was viewed in a different light by himself and by the management of the organization. It is enough to say that Mr. Nikisch had received an offer to become Director-General of the Royal Opera at Buda-Pesth, that what was expected of him in America led to a considerable divergence of opinion between the persons chiefly concerned, and that sacrifices on both sides were made in bringing his conductorship of the Boston Symphony Orchestra to an end. On his departure from Boston in the spring of 1893 a Boston critic, wishing him all success as a Hungarian conducting opera in a Hungarian town to the delight of a Hungarian audience, exclaimed, "May his life, then, be one prolonged Hungarian rhapsody!" It has been much more than that, for his work in many cities of the Continent and in England has placed him firmly in the first rank of orchestral conductors. Another local writer, summarizing the merits and defects of his conductorship in Boston, brought his estimate to a conclusion with the expression: "When at

his best, he was simply glorious." It avails nothing to speculate upon what his longer continuance in Boston would have achieved. In a total view of the progress of the Orchestra, the four years associated with the name of Arthur Nikisch constitute a brilliant and stimulating period.

Before passing to the next stage in the development of the Orchestra through its successive conductors, the beginning of a movement undertaken in the summer of 1893 must be related. This was the project of a new home for the Orchestra, to take the place of Music Hall. It was manifestly a case of what Dr. Holmes, when his birthplace in Cambridge was destroyed, called "justifiable domicide." As the time had come, nine years before, when the interests of the Orchestra required the removal of the Great Organ, so in 1893 it appeared that Music Hall itself, for more than forty years the shrine of all that was held most dear in the older musical Boston, must be abandoned. The fear of a disastrous fire was never absent from the minds of those responsible for bringing together the great audiences which filled the ill-placed building.

Its ventilation was a constant problem, — if air was admitted there was invariably too much of it. "It is thoroughly in harmony with the character of the concerts," said a newspaper writer in the earlier day of Mr. Gericke, "that they take place in the breeziest and draughtiest hall in the universe. The native Bostonian, pure and simple, is accustomed to high winds from his earliest hours, but custom and experience fail to harden him in them unless he has the skin of an elephant. He dreads the insidious little draughts that rush about toying with the top of his bald head, and which run down his neck when least expected, whenever he goes to Music Hall. It is more than he can endure to be fanned by opening doors half the evening, and the remainder kept cool by opened ventilators, or spiteful little cracks that let in whiffs of air labelled neuralgia and rheumatism, all ready to be taken. But he goes week after week all the same, in spite of the influenza, in spite of the hot needle boring into his temple, because it is the fashion." And he might have continued to go indefinitely but for a city project, made in connection with the extensive plans for

rapid transit then under discussion, to lay out a street parallel to Tremont and Washington Streets, and between them, which would necessitate the removal of Music Hall. With every reason to believe that the plan would be carried out, and with every incentive to seize the first occasion for leaving the unsatisfactory Music Hall, Mr. Higginson made it known that unless the Boston public cared enough for the symphony concerts to provide a proper building for their continuance, they would have to cease. There were "croakers," then as always. One of them wrote to the "Transcript," saying: —

MONEY TALKS

To the Editor of the Transcript: — Will you give an old croaker space for a few lines on a matter of passing general interest — the imminent danger of losing the Symphony Orchestra. "Thank heaven," said an eminent writer when told of Mrs. Browning's death, "there will be no more Aurora Leighs." The old Music Hall is to go. Thank heaven, say I, there will be no more symphony concerts. I am tired of being tugged around by Mrs. Grundy to the old hall. I always said to my family that this adoration of classical music was in large part affectation. And here comes a card from the founder of the Orchestra in the morning

papers which proves me right. For this adoration does not yet go far enough to induce the lovers to provide a home for their beloved. And yet I have never been to one of the old symphony concerts when it was not possible to count up the wealth of one's neighbors to, in the aggregate, forty millions. PONS.

Yet the views of "Pons" did not prevail. Various friends of the concerts took the matter in hand, subscribing to the fund of $400,000 which was thought sufficient for the enterprise, and urging it, in the following terms, upon the general public: —

We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its Music Hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one. The choral societies must have a good home or fade away, and the Symphony Orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully equipped for the best kind of service to a large and excellent public, must very soon disband unless a home for it is assured.

We are aware that this is a bad time to start such an undertaking, but circumstances force it upon us. We

cannot allow Boston to lose its prestige in these matters without an effort to save it.

It is proposed to organize a corporation with a capital of $400,000, divided into 4,000 shares of $100 each.

It is most important that this money should be assured without delay, although it will not be wanted for a number of months; and it is to be hoped that everybody will take stock according to his means.

Subscriptions may be sent to T. Dennie Boardman, Ames Building, Boston.

Signed: Martin Brimmer, Henry Cabot Lodge, William E. Russell, Patrick Donohoe, Charles W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, John D. Long, Eben Jordan, Matthew Luce, Lesly A. Johnson, George O. Shattuck, Solomon Lincoln, J. K. Paine, Charles Eliot Norton, Henry S. Grew, George Wheatland, C. L. Peirson, F. Haven, Jr., John L. Gardner, John Lowell, Oliver H. Durrell, N. W. Rice, Thomas E. Proctor, Barthold Schlesinger, Roger Wolcott, Mrs. Henry Whitman, A. Shuman & Co., Walter T. Winslow, Henry M. Whitney, Miss Pauline Shaw, Mrs. George Tyson, George C. Lee, Robert Bacon, Mrs. Samuel T. Morse, Miss Frances R. Morse, Charles F. Choate, R. H. White, George F. Fabyan, David P. Kimball, E. Winchester Donald, S. Endicott Peabody, N. W. Jordan, C. A. Coffin, F. G. Webster, William L. Chase, George A. Gordon, S. Lothrop Thorndike, Francis H. Manning, Henry Parkman, Henry L. Morse, John W. Elliot.

Boston, June 21, 1893.

Nearly a month later, Mr. Higginson himself addressed the local public through the following letter: —

Boston, July 20 (1893).

To the Editor of the Transcript: — In order to avoid any mistake in the minds of the public as to the new hall for music, of which you have so kindly spoken during the past week, and of my relation to it, I ask leave to make the following statement: —

I must engage a conductor for the Boston Symphony Orchestra, if at all, for five years, and musicians for one or more years, and before doing this we must be sure of a hall in which to play. Still further, these engagements must be made at once, as the musicians cannot wait longer. In all probability the present Music Hall will be taken by the city within a year for the new street, and in any case it cannot be relied on for more than one season. There is no other hall in Boston which would fill the place of Music Hall for large concerts.

It has been a great pleasure for the past twelve years to plan for, to work for, and to support the Symphony Orchestra, which is the outcome of much artistic skill, knowledge, and long persistent work on the part of the musicians. No good orchestra can be got in any other way. I shall gladly carry on my work as regards the Orchestra if a good hall be provided for it, but only on that condition.

The Orchestra has this year reached a self-supporting stage, which it may or may not keep, for there is always a considerable risk each year as to the receipts.

During these past years the total deficit has been large; but the expenses must always be met, and this risk falls on me and may be fairly considered my share.

May I suggest that a new hall can readily and without much greater expense be built so as to be used for opera, and thus command a larger rental; it may well have open boxes, as in the Carnegie Hall in New York, and seats of various grades and at different prices. At the present time it is very difficult to get any theatre in Boston for opera, or other large occasional entertainments.

Every considerable city in our country has some such hall, and it is for the citizens of Boston and its neighborhood to decide whether they care enough for music in its different forms to build this hall, and for them to decide at once if they wish to keep the Orchestra. Money will be wanted for the building later in the year, but the promise of it is needed now.

The building must be ready for use, so far as the Boston Symphony Orchestra is concerned, in October, 1894.

To sum up: the public may be sure that to make a good orchestra, much work, much time, and much expense are required. All these elements have been contributed, and we have the Orchestra as it now stands. Shall we keep it, or lose it for want of a proper hall? The decision cannot be postponed beyond a few days. Unless within that time a new hall is assured, I must disband the Orchestra and finally abandon the symphony concerts.

HENRY L. HIGGINSON.

The response of the public, substantially embodied in Symphony Hall, has long been visible at the corner of Massachusetts and Huntington Avenues. Its completion was deferred for seven years, not only because the city plans for the new street were abandoned, but also because a period of business depression laid its delaying hand upon this and many other projects. The idea of making a concert hall which might be adequate to the purposes of opera was also dropped. It was impossible to adopt all the suggestions of sites for the new hall. Now that there are more buildings in Boston than there were in 1893, it is interesting to learn that among the positions advocated were those at present occupied by the Boston Public Library, the Union Boat Club, and — partially — by the Harvard Club of Boston. Whether one or another of these sites would have suited the public better than the place that was chosen, whether the stockholders of the new corporation would have done well to heed a protest issued against accepting plans which ignored the needs of opera and, in the view of the protestant, fell short in many other respects of their possibilities,

it was announced as early as November, 1893, that the firm of McKim, Mead & White had begun their designs for the new building. The completion of their work remains to be chronicled at a later point in this narrative.

When it became known that the fourth season of Mr. Nikisch's conductorship was to be his last, the choice of a successor became the pressing matter it has periodically been. A humorous view of the situation was taken by a correspondent of the "Transcript" who wrote: —

NOW FOR THE CORRECT THING!

To the Editor of the Transcript: — In view of the reported resignation of Mr. Nikisch from the charge of the Symphony Orchestra, permit me to offer the following suggestion for the future conduct of the concerts: —

Instead of importing some obscure German musician, possibly brought up under the influence of a Wagner, Von Bülow, or Richter, and saturated with the musical traditions of an effete European civilization, let the concerts be conducted in turn by our various local music critics, both the regularly constituted and the self-appointed ones. It is safe to say we shall at last have an exact musical embodiment of the ideas of Beethoven, Haydn, Mozart, and Mendelssohn. We shall hear, for the first time, everything played in the

exact tempi intended by the composer (heretofore only known to himself and the critics), and shall learn the true value of a thirty-second note as differentiated from a dotted sixty-fourth. Add to this, for the supervision of the programmes, a committee composed of those persons who know exactly what a symphony programme should be, and it seems certain that at length the efforts of our estimable fellow-citizen, Mr. Higginson, to provide Boston with orchestral performances of the highest grade, will be crowned with full success. X.

So exciting an experiment could be made only in the domain of fancy. The practical dealing with the problem was accomplished through sending a friend of Mr. Higginson's to Europe in search of the best conductor to be found. Hans Richter, director of the Imperial Orchestra at the Court Opera House of Vienna, standing at the very top of his profession, seemed obviously the man; and negotiations with him were carried so far that he went to Dresden and signed a contract as conductor of the Boston Symphony Orchestra. Unfortunately, he was already under contract to remain in Vienna, and, from the printed accounts of the matter, it appears to have been inevitable that one agreement or the other must

be broken. It is no wonder that the opposition to his leaving Vienna was strong. The Emperor himself took part in it, with the result that it became necessary to look elsewhere for the new director. Emil Paur, born August 29, 1855, at Czernowitz, Bukowina, was established in Leipzig as the successor of Arthur Nikisch at the Stadt Theater. His reputation of high acquirements as an orchestral conductor gave promise of notable results in the Boston position, and the promise was fulfilled. "Mr. Paur came here," Mr. Higginson has written, "and began his years with much energy and power, gave us excellent concerts, and had his own way of producing music. He was very energetic, very ambitious, and altogether pleased the audiences." In a language not his own Mr. Paur has expressed himself — for the pages of this book — regarding his Boston experience, with a warmth of feeling which gives his words a peculiar value: —

At the year 1893, I was asked to accept the position as Director of the Boston Orchestra. At that time not very much was known about this Orchestra in Germany. With great difficulty I got my release of the Leipzig Opera House, where I was still bound by

contract, to be able to accept the conductorship in Boston.

Great was my delighted surprise and astonishment when I heard the Boston men at my first rehearsal! I found an excellent assembly of musicians of the first rank who did not play only to do their duty and satisfy the conductor and audience; they played in the heart and soul, joy and enthusiasm, inclined always to give their very best and coöperate with the conductor to reach the highest possible perfection. It is the best orchestra in the world, that was my conviction which I had when I started my work in Boston, and which conviction has not changed since then.

The institution of the Boston Symphony Orchestra is "unique." In the whole world, one could not find a man who would spend a great fortune to educate the people of a great country musically, in founding an orchestra equipped with the best musicians to be had, under the leadership of an unsurpassed manager and a best-known musical conductor. The reason why the Boston Orchestra plays better than all other existing orchestras is — besides the excellent qualities of the men — the comfortable living the men are able to enjoy. They all are paid better than anywhere else, consequently they have no sorrow of provisions; they feel free, satisfied, happy, not overworked, and the result is joy, enthusiasm, and perfection in their work. There are other wisest points in the rules set by the founder of the Boston Orchestra, which brought the institution to the best in the world. The most important and wisest one is the absolute power given to the manager,

in all business matters, and to the conductor in all artistic, musical matters, both *only* responsible to the owner of the Orchestra.

The response of the people in the period of my conductorship, 1893–98, was, in spite of the very bad business time, growing from year to year in regard to attendance and understanding. It was a great delight to me to see and feel the rise of true and warm love and enthusiasm for great masters like Brahms, Liszt, Wagner, Tschaykowski, R. Strauss, and others. In the first years of the existence of the Orchestra it was necessary to engage great soloists for the concerts to attract the people; my predecessor and I began to reduce the number of concerts with soloists every year more and more, and it proved to be right.

The people nowadays fill the concerts of the Symphony Orchestra, not on account of the soloist, but only on account of the masterful playing of great musical works. The people in Boston know what they have, and love and appreciate gratefully the ideal thing which Major Higginson has nobly given them. The wonderful institution means an everlasting monument to the unselfish founder, who not even wanted to have his name publicly connected with his great institution.

The five years I have spent in Boston count to the happiest years of my life. I never will and never could forget my days in Boston, thanks to the highly admired Major Higginson, the Bostonians, and the wonderful Boston Orchestra.

In contrasting the conductorship of Mr. Paur

with that of Mr. Nikisch, Mr. Parker, of the "Transcript," has well said: "Mr. Paur, in turn, flavored the concerts with a personality that was different, indeed, but that was still vivid, a personality that equally made its immediate effect upon the music, the Orchestra, and its hearers. Mr. Nikisch had the diversity, the unexpectedness of the romantic temperament. Mr. Paur had the concentration of an unvarying intensity. . . . He sought the utmost in all things." His immediate reception at the hands, both of the local critics and of those who came from New York to attend his first concert, was genuinely cordial. His concerts away from Boston were given in crowded halls to enthusiastic audiences. The "bad times" which delayed the building of Symphony Hall caused also the abandonment of Western journeys, and for some years they were not resumed. His intensity, therefore, — even more than the other qualities of other conductors, — was most familiar nearest home. A warm admirer has described him as a poet, bringing great things to pass through his instinct for the beautiful. It was a definition that had the truth behind it.

The great things which he brought to pass were those which consorted best with the qualities represented in his very personality — a large Teutonic sincerity and robustness. The polish and the subtleties sought and wrought by his two predecessors was less attainable at his hands than a vigor and largeness hitherto unknown. As Kipling's experimentalist in the feminine realm sang of each of his loves in turn, "I learned about women from her," the Orchestra, constantly gaining in experience, learned from Mr. Paur something about music and its production which he first of all could impart. It was imparted sometimes with such fervor that the foot was called upon to supplement the bâton.

Mr. Paur [wrote the critic of the "Journal"] would certainly be horrified if he knew that his habit disturbed any one prepared to admire him. The habit, if unconscious, is probably confirmed. Now what shall be done? . . . Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given a subscription list of "patrons and patronesses of music"; and the list might be headed with the motto, "*Suaviter in modo*," or "Do good by stealth." Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an un-

savory smell; they have a cold, wet noise of their own, even when they are perfectly dry.

So ephemeral a bit of fooling has its value in suggesting the quality and measure of energy which Mr. Paur brought with him to the conductor's platform.

He brought with him also a spirit of hospitality toward the newer musical ideas which carried definitely forward the capacity of the audiences to recognize and enjoy the unfamiliar. This was especially true with regard to Richard Strauss, represented on the programmes before Mr. Paur's time by a single production of the symphonic poem, "In Italy." Brahms, so stoutly resisted in earlier days, seems already to have taken his place among the classics. The production of his fourth symphony on April 10, 1896, at a memorial concert in honor of the great German, who had died a week earlier, called forth even from one of the obdurate critics the statement that "the hearing of this striking work leads one to hope that there may yet be a posthumous symphony found among the manuscripts which Brahms left behind him."

Throughout the five years of Mr. Paur's en-

gagement there were recurring rumors that he would not return to Boston for the season next to come. His popularity in New York and elsewhere gave ample color to such reports. For four years they were premature. As the fifth was passing, it became known that his conductorship would not extend into a sixth. Yet so late as April 30, 1898, when his last concert was given, the programme, announcing that the eighteenth season of the Orchestra would begin October 15, 1898, did not reveal the next conductor's name. The audience at this final concert under Mr. Paur paid him the heartiest tributes of appreciation, and, one may well believe, thought somewhat less well of the Orchestra for the failure of many of its members to take part in the expressions of good will. For the musical public at large the critic of the "Journal" spoke a representative word:—

> Whether Mr. Paur remains or leaves, he may well be satisfied with his career in this town. As musician he has been faithful and effective. Not that I admire him in conducting works of all schools. I have found fault with him on several occasions and I see now no reason to take back what I then wrote. On the other hand,

I again pay glad tribute to his ability, remembering as I do performances of unparalleled brilliance. As a man he has proved himself worthy of all admiration. He has not wished to truckle, fawn, or cringe. He has kept steadily before him his duty toward his public and his art. Without arrogance, he has shown himself a man as well as a musician.

On May 2, two days after Mr. Paur's last appearance at a Boston Symphony concert, it was announced that Wilhelm Gericke would return in the autumn to the work he had made so conspicuously his own.

V

THE SECOND TERM OF WILHELM GERICKE

1898–1906

THE preliminary rumors of Mr. Gericke's return led some one to call it as great an experiment as the marriage of a widow with her first love. Yet it was an experiment which the public was heartily glad to see tried. On the day after his engagement for the season of 1898–99 was announced, the "Transcript" critic said: —

The news that Mr. Wilhelm Gericke has been offered, and has accepted, the conductorship of the Boston Symphony Orchestra for next season — and probably for longer, though of this there is as yet no official statement — will be hailed with joy by many a music-lover in this city.

There is a peculiar fitness in Mr. Gericke's thus returning to a position he occupied with such honor for five years, till ill health resulting from overwork forced him unwillingly to give it up. The Symphony Orchestra is really, intrinsically, his orchestra; he made it, and it properly belongs to him, as his own work. This is an important point, upon which no little stress should be laid. Boston learned (or might have learned) a les-

son in this matter a little while ago, when Mr. Theodore Thomas came here with his Chicago Orchestra. . . . Now, our Symphony Orchestra is as much Mr. Gericke's as the Chicago Orchestra is Mr. Thomas's; he formed it, built it up, made it what it is; what it knows (as an orchestra) it learned from him. The history of our Symphony Orchestra has been a peculiar one; neither uninteresting nor uninstructive. Mr. Georg Henschel conducted for the first three years. A thorough musician, with a certain streak of genius in him, he was yet an inexperienced conductor. He was, however, a decidedly magnetic man, born, one would have thought, to sway masses of men. Indeed, he gave such convincing evidence of this power, when he conducted an overture of his own at one of the symphony concerts of the Harvard Musical Association, that he unquestionably owed his engagement by Mr. Higginson to this display of it. . . . But he left it [the Orchestra] in pretty much the condition in which he had found it.

Then came Mr. Gericke. He was a conductor of long experience and thorough technical equipment. Whatever his conception of Mr. Higginson's wishes may have been, his own mind was unquestionably made up on one point from the start: that he would conduct nothing but an absolutely first-class orchestra. Besides being a superb conductor, he was a thoroughly capable organizer. He first tried to get on with what material had been left him by Mr. Henschel. After a while he found that it would not do. The chief trouble was not so much in the individual incapacity of the players for good work as in the fact that most of them, especially

the older ones, had either never been taught or had long since forgotten the art of obeying. Mr. Listemann, a very superior artist in his way, was a man of too much impulsive initiative to follow any one's beat implicitly, and most of the rest had been too long accustomed to having their own way to care to change their habits. Mr. Gericke, however, firmly intended to make himself obeyed, and carried out this intention with a pretty high hand. The personnel of the orchestra was changed almost throughout; old players were discharged, or resigned, one after another, and their places were filled by younger ones. A good deal of talk was made at the time about "un-American autocratism" and "unrepublican one-man power"; which was, on the whole, about as sensible as if similar objections had been raised against privates in the army being made to obey superior officers. And it was this renewed and obedient orchestra that Mr. Gericke drilled into becoming one of the greatest orchestras of the world.

Next came Mr. Arthur Nikisch, a conductor of real genius, a magnetic swayer of men. Still, under him, the Orchestra remained essentially Mr. Gericke's; in point of technique Mr. Nikisch taught it virtually only one thing: to obey his beat at a moment's notice. At rehearsals this was about the only technical point he insisted upon; what else in technique the men had remained what Mr. Gericke had taught them. Mr. Nikisch's object was to turn the Orchestra into one great, complex instrument, upon which he could play as he pleased at any time. Next to nothing was ever predetermined at rehearsals; his conductorship showed itself

only at performances. When things went right, they went superbly; when he "missed his tip," as he frequently would do, they went very badly indeed. The players who had sweated blood at Mr. Gericke's rehearsals, found Mr. Nikisch's performances more taxing still; few ever knew what that terrible bâton was going to do next. But Mr. Nikisch's genius and personal magnetism worked wonders; only he really taught the Orchestra next to nothing; it remained Mr. Gericke's Orchestra still.

Of Mr. Paur we would say little. He is a thorough musician, an earnest, honest worker. But his conductorship is still too recent to make it easy to say anything about him in the way of criticism. Suffice it that . . . the Orchestra . . . is still Mr. Gericke's Orchestra. And to this, his own Orchestra, we welcome Gericke back with the heartiest greetings and the fullest confidence. He will be in his right place once more, next October!

Differing somewhat from this critic in his estimate of the results obtained by Mr. Nikisch and Mr. Paur, Mr. Higginson has written: —

During Gericke's last stay, the Orchestra reached a high point. He had made it originally, had seen it pass through the hands of Nikisch and Paur, each of whom did something for it, and, at any rate, had freed it from his discipline, which, albeit excellent in forming it, was rather rigid. When he came back to the Orchestra, it was better than when he left it, and also he was freer

in his beat, and under his magical touch, taste, skill, and industry it reached a very high point.

Mr. Gericke, in the communication from which many pages have already been drawn, thus writes of his second engagement: —

When my successor, Mr. Arthur Nikisch, was going to leave Boston, Mr. Higginson asked me to return; but, at that time, I was unable to accept his offer, as I was again directing the Oratorio Concerts in Vienna.

In 1898, when Mr. Emil Paur resigned the conductorship of the Boston Symphony Orchestra, I was asked again to resume my former position, and I was free to accept it.

When I returned, I had the indescribable satisfaction of being received — so to speak — with open arms by the public and the Orchestra, and I put my heart and soul again into my old work. Nine years of absence had brought great changes, as a number of musicians were new to me, as I was new to them. But it did not take long until we understood each other and until the Orchestra gave me great pleasure with their performances, increasing in perfection all the time. It was remarkable for me to see the interest the members took in the study of novelties, and that they never showed any fatigue in rehearsing new works, no matter how difficult they were. When the later works by Richard Strauss were taken on the programme, the zeal and spirit with which the Orchestra underwent the many rehearsals necessary for those works, and the close at-

tention they paid during them, were really fine. As a result, the Orchestra gave splendid performances of these compositions. I will never forget the first performance of the "Heldenleben."

In the time when Richard Strauss was brought into relation with the Boston Symphony Orchestra he was surprised at the sound and the playing he heard. During the first rehearsal he held, Mr. Higginson and I were sitting in the hall listening,—and when the first piece was over, he came down to us, exclaiming quite enthusiastically: "Mr. Higginson, what a wonderful Orchestra you have — how all this sounds and how it is studied! I wish I could have this Orchestra in Europe and perform all the Beethoven Symphonies with it."

To this anecdote of Richard Strauss may be added another, found in a newspaper of the spring of 1904. It is there told that at one of the rehearsals for the Pension Fund Concert which he conducted, he said to the Orchestra, at the conclusion of a certain passage: "You play that finely; but a little too finely. I want some roughness here." Still another newspaper story related that "a tuba player in the Boston Orchestra returned to New York last month, giving as a reason for his resignation that he would have perished of lung trouble if he had remained. Every time he took a full breath

Mr. Gericke eyed him, and put forth that repressive left hand. The poor brass player had to swallow his own smoke, so to speak, and as consumption threatened him, he came to this city, where he blatteth as he listeth." From these more or less apocryphal tales it may at least be inferred that Mr. Gericke, in his second term, preserved his reputation for subduing the excessive.

The changed conditions to which he returned after his absence of nine years were both internal and external. Apart from the inevitable losses and accessions of individual players, an element of tragedy had marked the summer of 1898. In the sinking of the steamship La Bourgogne, three members of the Orchestra, Léon Pourtau, accomplished both as a clarinetist and as a painter of charming pictures, Léon Jacquet, flutist, and Albert Weiss, oboist, perished on their way to a summer holiday in Europe. In still earlier years a railroad accident, during one of the Western trips, had imperilled the lives of many members of the Orchestra; but only in this shipwreck has sudden death exacted its toll of the much-travelling Boston players. In more than the three places thus

vacated and filled before the autumn, Mr. Gericke had new human material to deal with. In the audiences also new conditions were to be faced. The two conductors who had taken his place since 1889 had done much to broaden the musical horizons of American concert-goers. The world of music had itself undergone an important change. Accordingly, the more conservative and classical programmes dictated at first by Mr. Gericke's taste called forth no little complaint. Indeed, the year in which any series of programmes seemed satisfactory to everybody is to be sought in vain in the annals of the Orchestra. The specific objection to Mr. Gericke's choice of music during the first season of his second employment was that familiar compositions were presented too often, and that the few unfamiliar productions were too rarely repeated. As his engagement continued, these complaints abated, till, in his final season, a watchful New York critic admitted the conductor's increasing sympathy with modern schools of music, frequently revealed in performances of splendid enthusiasm and devotion.

The impossibility of doing justice severally to

the individual artists whose membership in the Orchestra has helped so much to make it what it has been was pointed out early in this narrative. Something of the same sort should be said of the soloists, vocal and instrumental, who have contributed inestimably to the programmes of every year. In the beginning no concert was regarded as complete which lacked a soloist. In Mr. Gericke's first term it has been seen that the cause of music, quite dissociated from personality, was promoted by restricting certain concerts wholly to orchestral music. At the present time this policy is carried to the point which limits the engagement of soloists to artists of acknowledged supremacy. Indeed, the time has long been past when a solo was regarded as an indispensable part of the programme. It is to be noted, however, that in Mr. Gericke's second term the furore for special soloists, such as Mme. Melba and Mr. Paderewski, reached perhaps its highest expression. It were invidious to draw from the long lists of soloists — as from that of the virtuosi in the Orchestra itself — any group of names for particular comment. At the end of the volume

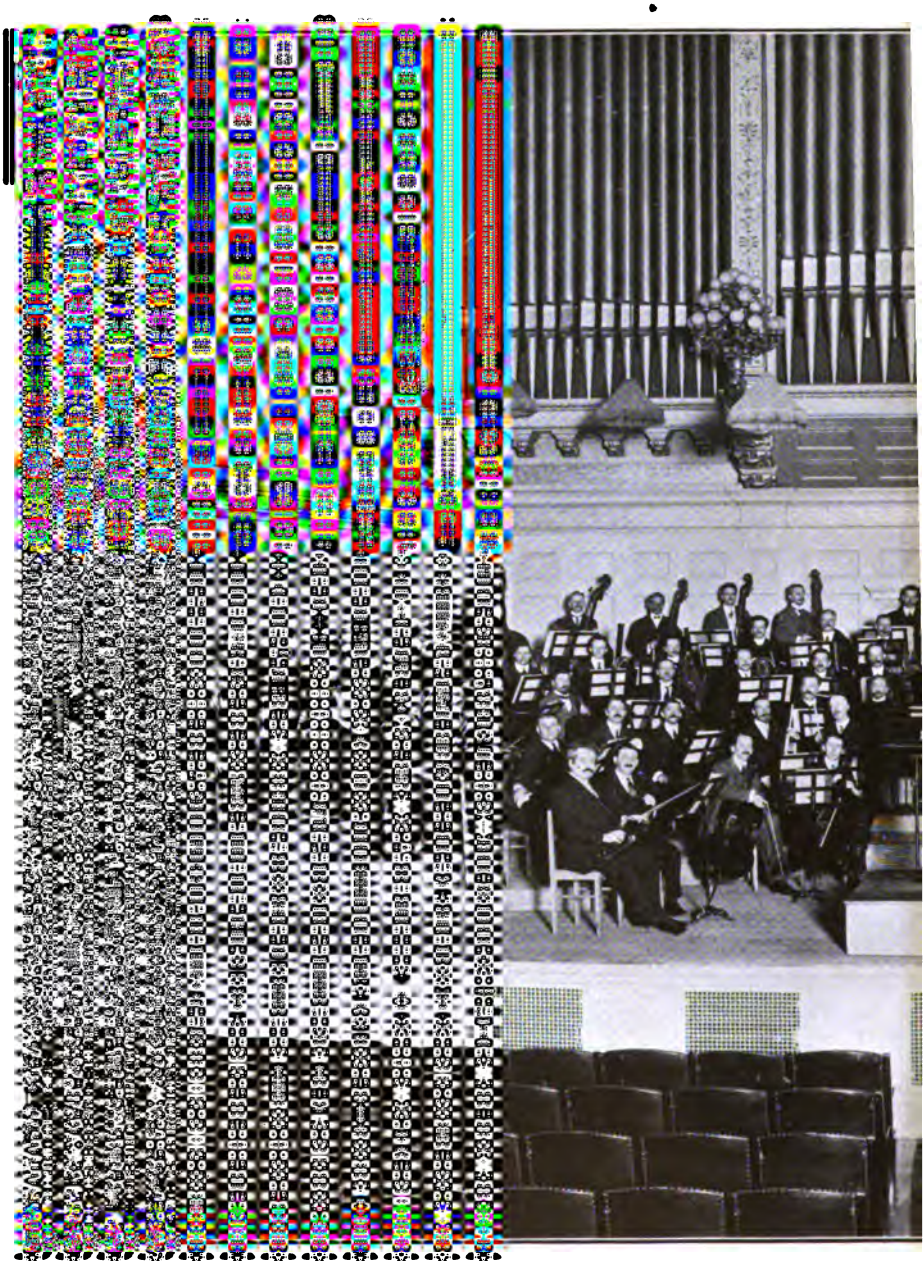
will be found the names of all the soloists during all the years through which the Orchestra has existed, and of all the members of the Orchestra, with their terms of service, and a summary of the membership in the first season under each conductor. A third appendix will be found to suggest something of that important element in the history of the Orchestra, — the range and growth of repertoire.[1] In any less statistical treatment of these matters it would be almost impossible to avoid distortions of scale and inequalities of emphasis.

Not that one can hope entirely to avoid such departures from perfect proportion. Indeed, it may be frankly admitted that in the distribution of detail in treating the earlier and the later years, the formative period has been recognized as the more interesting. However important an undertaking may be, there is less to be said about it after its firm establishment than during the process through which it must pass on the way to this end. The acceleration which began with the chronicles of the third and fourth

[1] See Appendices A, B, and C.

conductorships must henceforth be made still more rapid. But before bringing to an end the annals of Mr. Gericke's work as a conductor, and proceeding to that of his two successors, a pause must be made for two important matters of outward circumstance — the completion and opening of Symphony Hall and the establishment of the Pension Fund. Both of these matters fell within Mr. Gericke's second term. It is as it should be that two such factors of permanence can be associated with the later term of service of the conductor whose earlier work "made the Orchestra."

Symphony Hall was opened on October 15, 1900. When the ownership of Music Hall passed, before this time, into new hands, it was carefully stipulated that the Orchestra should give its concerts in the old building until the new should be ready to receive it. The last Symphony Concert in Music Hall took place on April 28, 1900. The programme consisted of Beethoven's "Leonore Overture No. 2," Mozart's Quintette, "Di scrivermi ogni giorno," from "Cosi fan tutte," and Beethoven's "Choral Sym-



THE BOSTON SYMPHONY ORC
IN SYMPH

phony." It was an occasion full of sentiment. For fifty years, lacking only two, the best music in Boston had been heard in this building. For twenty years, lacking only one, it had been the home of the Boston Symphony Orchestra. The concert could hardly have been other than a memorable event. Among its many evocations from the past was its bringing to light a poem written by William Sydney Thayer in 1852, when the Music Hall was opened. As an example of prophecy fulfilled, these verses may well be brought to light again: —

O fair retreat, where even now
  Art's consecrating footprints shine;
Where Song, with her imperial brow,
  Shall hold her sway by right divine!
How fast, with beauty girt around,
  Arose that miracle of halls,
As if, at music's loving sound,
  Some weird Amphion built her walls.

Within her gates shall men retire
  From care and toil and wasting strife,
And the worn spirit's pure desire
  Shall thrill with its immortal life;
From lands remote in future times
  Art's eager votaries shall press,
And here, in tones of other climes,
  The listening multitude shall bless.

And though beyond old ocean's flood
The homes where their affections dwell,
Stronger than ties of brotherhood,
The power that binds us by its spell;
Oh, not as strangers they unbar
The gates of music to our throng,
For all earth's people kindred are
When kneeling near the shrine of song.

Soon after the final concert, the transformation of the building for its new purposes of entertainment began, and the relic-hunters set about their quest for fragments of the old concert hall. Some wanted lamps, others the number and letter plates marking the seats they had occupied at the Symphony Concerts, still others the seats themselves —and some of these desires were gratified. When the Boston concert-goers reassembled in the autumn, they found prepared for them the statelier mansion to which their weekly visits have since been paid. The architects, Messrs. McKim, Mead & White, of New York, had spared no pains to make it one of their many masterpieces. For its musical purposes, the hall represented an embodiment of the judgment of a committee of gentlemen called together by Mr. Higginson, who expressed their views through criticisms of concert

halls in Europe and America with which they were familiar. The nearest approach to the desired result was furnished by the old Boston Music Hall and the Leipzig Gewandhaus. The hall as constructed is the result of an analytical study of all the halls considered. This analytical study and the synthetic planning were made by Professor Wallace C. Sabine, of Harvard University. The management and the Orchestra itself, assisted by the Cecilia Society and other singers, presented a programme made up of Bach's Chorale "Grant us to do with zeal," a report by Mr. Higginson, "The Bird of Passage, an Ode to Instrumental Music," by Owen Wister, and Beethoven's "Missa Solennis." In the final lines of Mr. Wister's Ode the unworded feeling of many hearers of the Instrumental Music to which he addressed himself found memorable expression: —

Yea, sweep thy harp which hath a thousand strings!
The joy that sometimes is in darkest night,
And the strange sadness which the sunshine brings,
The splendors and the shadows of our inward sight, —
All these within thy weaving harmonies unite.
In thee we hear our uttermost despair,
And Faith through thee sends up her deepest prayer.

Thou dost control
The moods antiphonal that chant within the soul;
And when thou liftest us upon thy wings,
From the shores of speech we rise,
Beyond the isles of thought we go,
Over an unfathomed flow,
Where great waves forever surge
Beneath almost remembered skies,
And on to that horizon's verge
Where stand the gates of Paradise.
On thy wings we pass within,
But summoned back, must we return
Across those heaving ocean streams,
With memories, regrets, unutterable dreams,
Having seen what somewhere must have been,
A light, a day, for which we yearn,
And there, beneath the beams
Of the revealing, central sun,
That Greater Self who bides in every one,
Into whose eyes we look sometimes, and learn
The reason for our Faith that still shall ceaseless burn.

When Mr. Higginson came to the platform, the audience rose *en masse*. His report — of which the "Transcript" pithily remarked, "Enough for Mr. Higginson's share in the business that he talked sense and cut it short" — is a document in the history of the Orchestra which should manifestly be preserved in this place: —

The directors of this building have allowed me the honor and the pleasure of welcoming you to your new Symphony Hall. As no detailed report of the directors' scheme and acts has ever been made to the public, you will perhaps be glad to hear a few words on the subject.

The directors have tried to fulfil the trust imposed on them and to make the hall satisfactory to you. After a long search, they chose this site as the best in Boston, and in 1893 they bought it at about half the price per foot paid for the opposite lot, where the Horticultural Hall is to stand. They pondered long over plans, and finally, laying aside with regret Mr. McKim's beautiful design after the Greek theatre, they adopted the shape of hall which had of late been in vogue because successful. In this decision they have put aside the convictions and wishes of the architect — and they may have erred.[1]

It was no easy matter to achieve the absolute needs of the hall without injury to its beauty and without undue expense. They sought diligently to place a second and smaller room for chamber-music or lectures within the space of the exterior walls, but found that such a plan would only result in a compromise, giving you two poorer halls. Therefore, they have built this hall, of which you will presently hear the quality.

If it is a success, the credit and your thanks are due to four men — Mr. McKim, Mr. Norcross, Professor Sabine, of Harvard University, and last, but not least,

[1] The original plan was for a semi-circular auditorium of classical design.

Mr. C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall might not have been ready to-night, and I rejoice for him that his task is fulfilled. Professor Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem; and I think with success. Professor Cross, of the Institute of Technology, has also given us the benefit of his counsel; and the help of these three gentlemen has been a pure labor of love. You see the handiwork of Mr. Norcross and of his excellent sub-contractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr. McKim, he is here but will not speak for himself, his partners, and his office. Abandoning his pet idea with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan, he has given up many hopes, wishes, and fancies because the directors had no more money.

Our capital is $500,000, of which $410,700 has been subscribed, and, as this sum was far too small, the directors have borrowed the remaining cost, which is about $350,000, making the total cost rising $750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential.

The building has been leased by the directors for ten years to me, who am to meet costs of administration, taxes, and all charges, and to pay to the stockholders the rest of the receipts.

Let me add that the beauty of the hall has been won entirely by Mr. McKim, and I hope that it pleases

you. I think it very handsome, and know that it is convenient and entirely safe. With the exception of the wooden floors laid directly on masonry and steel, the hall is built of brick, tile, steel, and plaster. According to the foreman, Mr. French, it cannot be burned, and thus the fear of fire which has hung over us for twenty years in the old hall is gone forever.

It had long been clear that our home of music in Boston must be moved, for the old Music Hall was faulty in safety, in ventilation, in convenience, in lack of a good organ, and to a certain degree in acoustics. Around the old hall, from the opening night on November 20, 1852, hang the happy memories of fifty years' triumphs — the concerts of the Musical Fund Society, the Handel and Haydn, the Germanians, the Harvard Musical Society, the Apollo, the Cecilia — of Sontag, Albani, Carl Eckert, Bergmann, Thomas, Zerrahn, Thalberg, Rubinstein, Von Bülow, Wieniawski, Ole Bull, Sarasate, Paderewski, Patti, Nillson, Sembrich, Lehmann, Ternina, and countless artists — of great organ recitals, as well as echoes of noble sermons and church services, of lectures, of great public meetings — nor can any one forget the men who, from public spirit, built the old hall, with one gentleman at their head, whose life and means without stint were devoted to art — Mr. Charles C. Perkins.

The old Music Hall had become a great temple for our city, which had made many generations happy, and which it was sad to leave — but the long-felt need of change, quickened in 1893 by the supposed certainty of a street through the hall, moved you to offer your

money freely during a period of financial distress, and thus to give to the city this new home. To me it was of vital moment, for without it the life of the Orchestra would have ceased, and I have never said how deeply your sympathy and generosity touched me.

It is all as it should be. Certain citizens of Boston build a hall, without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for twenty miles around this spot; and it is fitting in a republic that the citizens and not the government in any form should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and of art.

As for the Orchestra, it is always with us, and is always trying to improve itself — thus far with success. It is nearly of age and is always glad to speak for itself. Of its knowledge, its skill, its artistic qualities, its constant devotion to the best work year after year, of its consequent power to play its great repertory, I have no adequate words to speak, nor can I tell you how highly I prize our great string and wind-players, let alone our conductor, who has formed the Orchestra and led it so long, and who has never, even to save his men or me toil and trouble, lowered one jot his lofty standard of performance. I am very proud of him and of them, this band of artists, and I again thank them with all my heart, for they have done our city and our country signal and intelligent service, such as ennobles and educates a nation.

Whether this hall can ever give so much joy to our

people as the old Music Hall, no one can tell. Much depends on the public, which has always been loyal and staunch to the Orchestra, and for the Orchestra I can only promise in return that it will try to do its share.

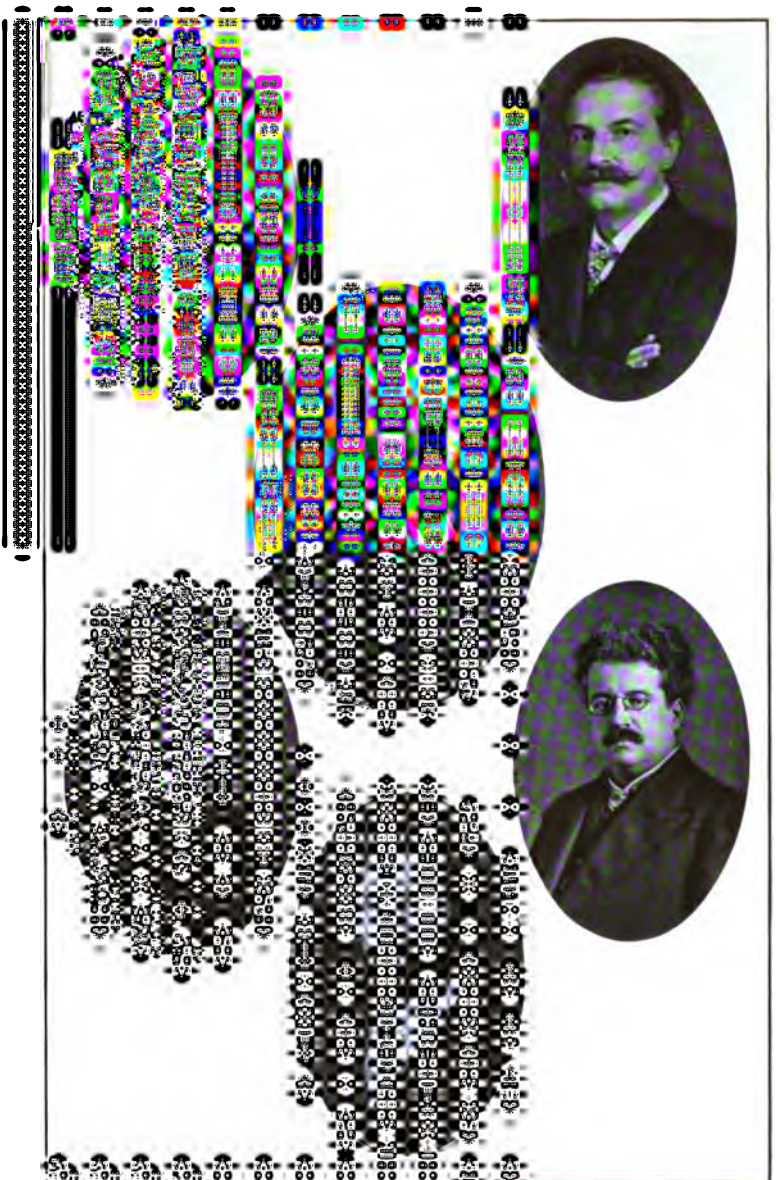
In the memorandum, "*In re* the Boston Symphony Orchestra," which Mr. Higginson wrote in 1881, before the first concert was given, it has been seen that the question of a Pension Fund was already presenting itself for consideration. The answer to it was deferred, but in 1903, at the instance of Mr. Gericke, it was definitely made in the establishment of the "Boston Symphony Orchestra Pension Institution." The officers of this body are a board of seven Directors elected annually by the members, and three Trustees chosen by the Directors. The members are divided into four classes, the first of which contains persons not employed as musicians, and not liable to dues or entitled to any financial benefits. Classes II, III, and IV are made up of musicians who have joined the Orchestra, respectively, when over thirty years of age, when between twenty-five and thirty, and when under twenty-five. Their annual dues are graded accordingly, be-

tween $37.50 and $30. All members pay an initiation fee of $50. The dues may be paid in weekly instalments deducted from their salaries and transferred directly to the treasurer of the Pension Institution. The maximum pension payable to retired members of the Orchestra is $500. There are two Funds, the Permanent, in charge of the Trustees, and the General, in charge of the Directors. Out of these are paid, respectively, the benefits due to persons whose membership has terminated before ten years have elapsed, and all other benefits. The Pension Fund Concerts given by the Orchestra have been the chief source of income. One third of the proceeds of all these concerts — the first of which occurred March 1, 1903 — is paid to the Permanent Fund, two thirds to the General. For the year ending October 31, 1913, the total receipts from these concerts was $6,639.70. In that year the income from securities of the Permanent Fund and invested General Fund was $6,976.07. In the same period the thirty-one pensions paid to members of the Institution and their families, for whom careful provision is made in the By-Laws, amounted,

in sums from less than $100 to the maximum of $500, to $11,074.35.

These are the bare facts, which are no more important than their implications. A background of security is none too common in the lives of those who depend upon one of the arts for their support. The advantage to the men of the Orchestra in this regard has its parallel in the advantage to the Orchestra. The early efforts to keep the musicians under a single conductor and thus to provide the continuity of standards and methods which was truly felt to be essential to the best results seem — in the light of present conditions — remote and primitive. The sense of permanence in the relations between the orchestral body and its individual members is an element of the highest value. In the results of it all the public is an equal sharer with the men and the management. The Orchestra is constantly better for the feeling of its members that their part in its work is no passing matter; and the brilliant concerts for the Pension Fund which now supplement the regular season are rare enrichments of each musical year.

Of Mr. Gericke's second term of service Mr. Higginson has recently written: "Those years of his were very beautiful years in the Orchestra." Of the many tokens of the skill and power with which by this time he had possessed the Orchestra, a single instance will serve for illustration. At a concert in Carnegie Hall, New York, in December of 1902, all the lights in the room suddenly went out. "By good fortune" — as the circumstance was described — "the darkness supervened near the end of a glowing period in the last movement of the Schumann symphony, the band finished clearly the beat and a half which concluded the phrase, paused composedly as if for a hyper-eloquent rest, and resumed at the moment the light returned. The audience filled the hall with encouraging hand-clapping." The credit for such an exhibition of mastery must, of course, be ascribed in large measure to the concert-master, Mr. Kneisel, then holding the place of first violin for the last of his eighteen seasons with the Orchestra. His leaving it at the beginning of the next season, with Julius Theodorowicz, Louis Svećenski, and Alwin Schroeder, that



LY HESS, 1904–1907, 1908–1910

ANTON WITEK, 1910–

they might have greater scope to win what they believed they could attain as the Kneisel Quartette, was a serious loss to the parent organization. At the same time Mr. Loeffler, desiring greater freedom for his work as a composer, ended his long and intimate connection with the Orchestra. Mr. Kneisel's place was taken for a year by E. Fernandez Arbos, succeeded in the season of 1903–04 by Willy Hess, who held the important post for four consecutive seasons, and after giving place for the year 1907–08 to Carl Wendling, of Stuttgart, returned in 1908 for two years more. In 1910, Anton Witek came from Berlin as the sixth concert-master, keeping the number exactly even with that of the conductors. But with Mr. Gericke as captain, the longest in service, Mr. Kneisel as lieutenant, also the longest in service, was most closely identified. It speaks well for the organization which Mr. Gericke had built up that this relation could come to an end without material injury to the Orchestra.

In the final season of Mr. Gericke's second term, on December 1 and 2, 1905, the regular concerts of the Orchestra were conducted by M. Vincent

D'Indy. This compliment to the modern French school of music, and to one of its chief exponents, stands alone in the history of the Orchestra. In the earlier years, the suggestion that a famous German composer and conductor who happened to be in Boston should take Mr. Gericke's place for one concert was denied. The appearance of Richard Strauss in 1904, and of Georg Henschel in 1905, — when Beethoven's "Dedication of the House," the first number played at the first Boston Symphony Concert, was on the programme, — were at Pension Fund performances. The choice of the French composer for his unique distinction was the more significant when regarded as a token of a really broadening scope in the repertoire of the Orchestra. The extension of musical taste had gone steadily forward, partly because the times were changing, partly because of the growing sympathies of a conductor even so imbued as Mr. Gericke was with the classical tradition.

It is idle to surmise how much further he might have carried the Boston public if his second engagement had continued beyond the eight

years ending with the season of 1905–06. But there was a failure in the winter of 1906 to agree upon the terms under which his contract might have been renewed, and in February his resignation was announced. By his hard and fruitful labors, through thirteen of the twenty-five years of the existence of the Orchestra, he had earned, not only the leisure of retirement, but also the hearty recognition of the musical public. This he received in full measure, especially at a Benefit Concert, April 24, 1906, described in a newspaper heading as a "Big Family Party," at which with fitting words and with gifts both of money and of objects of silver the concert-goers of Boston testified to their just and warm feeling of indebtedness to Wilhelm Gericke.

A single incident of his stay in Boston remains to be recorded. His term of service ended almost simultaneously with the earthquake and fire which wrought such havoc at San Francisco. The men of the Orchestra, who had often played at Benefit Concerts arranged by the management, this time planned a concert of their own, to be conducted by one of themselves, the proceeds to be

added to the fund for the relief of the San Francisco sufferers. Mr. Gericke, hearing of the plan, offered his services as conductor — and the Orchestra, accepting them, gave generously to an urgent cause. Mr. Gericke's part in this piece of volunteer public service brings to an appropriate close the story of his relation with an enterprise to which the public already owed so much.

VI

DR. KARL MUCK, MAX FIEDLER, AND AGAIN DR. MUCK

1906–1914

TO write of the Orchestra under its last two conductors is to deal with the present — a matter which, lacking perspective, may perhaps best be handled by the briefest presentation of the essential facts. Conspicuous among them is the fact that, even more than when Hans Richter was sought, it had become imperative in 1906 to find a conductor of the very highest standing. Of all the men who have directed the Orchestra Dr. Muck came to his work with the most firmly established reputation as a conductor. Born in Darmstadt, October 22, 1859, broadly educated at the Universities of Leipzig and Heidelberg, holding the degree of Doctor of Philosophy, he had occupied musical positions of the first importance before taking the post he was filling in 1906 — the conductorship of the Royal Opera House of Berlin. As this position is under the direct

patronage of the German Emperor, the imperial consent to his leaving Berlin had first of all to be obtained. In an interview soon after his arrival in America, Dr. Muck attributed this consent entirely to the Emperor's regard for Americans, especially for Harvard University, with which Mr. Higginson was known to be closely associated. Dr. Muck's engagement, resulting from long negotiations by Mr. Charles A. Ellis in Berlin, was announced early in June of 1906.

At the very first concert conducted by Dr. Muck when he came to Boston in the autumn of 1906, he paid the Orchestra a remarkable compliment, and at the same time assured the audience of his complete confidence in the Boston players, by laying down his bâton in the midst of a Beethoven symphony and letting the music proceed without direction. In the interview already mentioned Dr. Muck did not hesitate to rank the Boston Orchestra with the best in Europe, and commended especially the wisdom of securing French musicians for the wood instruments, German for the brasses, and many Austrians and Americans for the strings. If, from

beginning to end, there have not been more Americans in the Orchestra, it is only because better musicians of other nationalities have been obtainable. The question of quality has been held supreme. As for our native music, Mr. Higginson has written: "All the conductors have been willing to play American music when it seemed to them good enough, and they have been liberal in that way." An intelligent comparison between the total product of American music of a high order and its representation in the repertoire of the Boston Orchestra, as shown in the table at the end of this volume, will testify to the justice of this statement.

In the constantly open question of programme-making, Dr. Muck, early and late, has shown himself a believer in the theory that each programme should be a unit—a consistent structure. The classic and the frankly romantic, he has held, should no more be thrown together in a single concert than they should in a single room of an Art Museum. A musical season gives ample opportunity for the production of works of widely varied schools; one evening does not. With this

unifying of separate concerts, each complete after its kind, has gone the desire to present musical works in their completeness. Selections, arrangements, overtures, and other fragments have therefore played an inconspicuous part in Dr. Muck's programmes.

Their effect on the audiences was what might have been expected. Those who missed the forest for the trees found in one concert or another the gratification or the disappointment of their personal tastes, and generalized accordingly. In the second season of Dr. Muck's conductorship, 1907–08,—for, after the single year of absence from Berlin granted by the Emperor, he was induced to grant yet another,—many correspondents of the "Transcript" uttered their views upon the frequency of "first time" performances of modern compositions. One of them was moved to ask: "If we are to hear again Bischoff's symphony or other similar works, would it not add mightily to the cheerfulness of the evening if the programme were to state, 'Probably last time in Boston?'" When all was said, the "Transcript" published a list of the compositions played

during the season, and showed that the division between the classics and modern productions was very nearly even. The changed point of view since the earlier years of the Orchestra revealed itself, however, in the inclusion of Brahms and Wagner among the classics. When the New York "Sun" at about the same time said of Dr. Muck, "His veneration for the classics is equalled by his enthusiasm for the writers of to-day," it not only expressed a significant truth, but paid Dr. Muck an enviable compliment.

After Dr. Muck's first year the Orchestra lost the services of two players long and notably associated with it — Mr. Timothée Adamowski, of the violins, and his brother, Mr. Josef Adamowski, of the 'celli, who, like the members of the Kneisel Quartette, sought greater freedom for concerts of chamber music. At this time also the number of horn-players, already augmented in Mr. Gericke's second term, was increased from six to eight. At an earlier day when two harpists — for the proper rendering of a certain composition — appeared on the stage of Symphony Hall instead of the custom-

ary one, a lady was heard to declare that she never knew there were so many harps in the world. But the two harps, on occasion, and the eight horns, constantly, are now taken for granted. So, indeed, is much besides — so much that it is hard to tell whether it was in irony or in utter seriousness that a member of the local musical public wrote, during Dr. Muck's second year: "How good it will be, how beautiful, when the day arrives in which we may listen to that great concert under better conditions. Seated in spacious chairs, half or wholly reclining, under modulated light, with an orchestra which after its welcome shall be concealed from view, and with an audience so devoted to music as to waste fifteen minutes after the music is quite finished in dressing for the street. Then shall music bear its unhindered appeal to the inner vision and consciousness, and fulfil its mission of recreation, culture, inspiration, and joy." Then, one is tempted to add, shall the concert-goer be

> "carried to the skies
> On flowery beds of ease";

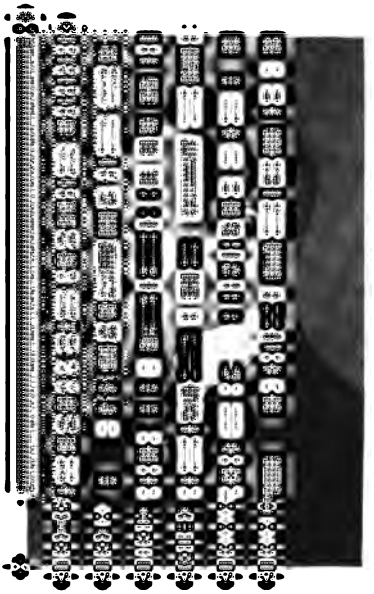
but the time seems no more ripe for such a con-

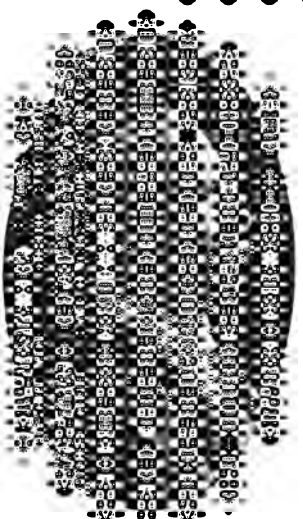
summation than it has been for compliance with scores of other well-meant but impracticable suggestions.

Turning from such externals to the essentials, it is to be said with emphasis that well before the end of Dr. Muck's first two years, the scope and authority of his conductorship had done with the Orchestra that which justified an accurate observer in writing: "Mr. Gericke left the Symphony Orchestra a perfect instrument; Dr. Muck has given it a living voice." But in January of 1908, it became clear that his absence from Berlin would not be longer extended. Realizing and acknowledging the fact that a director could hardly find himself in a post in which the conditions for artistic satisfaction are so completely met, he resigned his position. When he returned to Germany, it was not without the hope — felt also in America — that he would yet again return to Boston. It was at his suggestion that Mr. Max Fiedler, of Hamburg, a contemporary — born December 31, 1859, at Zittau — and a colleague of student days, was called to the place he vacated.

The contrast between the methods of Dr. Muck and those of Mr. Fiedler could hardly have been stronger. If resemblances rather than differences were to be sought, they would be found chiefly in a comparison between Mr. Fiedler and Mr. Paur, whose personal vigor in conducting, with sweeping emphasis and broad effects following rapidly upon one another was vividly brought to mind by the new director. To these qualities was added an element of entire sincerity without which their defects would have outweighed their excellences, as they never did. In another important respect he differed widely from Dr. Muck — and that was in his construction of programmes. Overtures and fragments of Wagner, which Dr. Muck had used in Pension Fund concerts, were restored to the regular programmes. The result was that Mr. Fiedler found himself described as a conductor less for connoisseurs than for the general public, and the great popularity of the concerts under his directorship justified the description.

For four seasons Mr. Fiedler thus conducted the Orchestra, affording great pleasure to the







EMIL PAUR, 1893–1898

audiences, and showing himself impartially open to the claims of contemporaneous and of classical music. That there were elements of the American public, even in New England, still somewhat in the dark about such an organization as the Boston Symphony Orchestra appeared in a letter received during Mr. Fiedler's second season, 1909–10, from a town not far distant from Boston. It announced that a concert and ball were to be given in the town, and that the people desired to secure for it the Boston Symphony Orchestra, which they had "heard was a very good one." They thought they could pay as much as $300 if the Orchestra could play for the dancing as well as the concert. Fortunately, the management could reply that it was committed, for the evening proposed, to an appearance in Carnegie Hall, New York.

The opening of Mr. Fiedler's final season, 1911–12, marked the thirtieth anniversary of the Orchestra, and the second concert, on October 14, was made a commemoration of the event. At the beginning of this year some friends of Mr. Higginson's placed in the foyer of Sym-

phony Hall Mr. Bela L. Pratt's bust, inscribed "Henry Lee Higginson, Founder and Sustainer of the Boston Symphony Orchestra." It is reproduced as the frontispiece of this volume. Early in January it was announced that Dr. Muck would return to the conductorship in the autumn of 1912. At the final concert of the season Mr. Fiedler responded in a farewell speech, in English, to the warm expression of appreciation from his audience, declaring, "artistically, the last four years have been the happiest of my life"; and it was a happiness in which a multitude had shared.

During Dr. Muck's absence he had received, in token of the German Emperor's opinion of his eminence in music, the title of "General Musical Director," awarded at the same time to Richard Strauss. In the two hundred years through which the Royal Orchestra had existed in Berlin, this title had previously been bestowed but three times — to Spontini in 1820, to Meyerbeer in 1842, and to Mendelssohn in 1843. Fortunately, the honor did not carry with it the necessity of remaining permanently in Berlin,

though it could hardly have made it easier for Dr. Muck to receive the further release permitting the resumption of his work in Boston. Otherwise the interval between his two terms of service would have been shorter. The present engagement, which began with the season of 1912–13, is, under the contract between Dr. Muck and the management, for a term of five years.

During this second engagement it is noticeable that Dr. Muck's programmes have been subjected to much less criticism than during his first two years; yet no change was made in their general plan. Following an elastic rather than a rigid rule, he has, broadly speaking, alternated concerts of modern and of classical music, each a unit in itself, with the result—as the "Transcript" has pointed out—that in the course of the season a great variety of music has been provided. The longer concerts, for which Mr. Fiedler set a precedent, followed by Dr. Muck, have at the same time afforded the opportunity for greater freedom and range in single concerts. In the field of solo performances,

already much more restricted than in the time when they were deemed indispensable to every performance, Dr. Muck imposed the further limitation that singers were to be accompanied by the Orchestra itself instead of a piano. The larger fact behind all these bits of detail is that a touch of severity has been added to standards already severe; and that the audiences have kept pace with them, not reluctantly, but with a satisfaction in the work of the Orchestra and its conductor that has never been surpassed in all the thirty-three seasons begun in 1881.

For this satisfaction there is the amplest ground. Dr. Muck holds the peculiar distinction of a preeminent artist in his own field whose mind and spirit have been trained by arduous exercise in other fields of thought and feeling. The breadth of the base on which his achievement is built accounts for the height to which it has attained. It is under his guiding hand that the concerts have reached their present highest point of art. What he has done, and is doing, for the Orchestra must be regarded in relation to the future as well as to the present. In looking ahead no backward steps

are to be contemplated; and the artistic supremacy of the Orchestra under Dr. Muck has clearly become one of those points of permanence to be maintained through all the years to come.

VII

CONCLUSIONS

SUCH a story as that of the Boston Symphony Orchestra carries nearly all of its meaning with it — so obviously that few words are needed to drive it home. Yet beyond all that has been brought together in the preceding pages, a few words spoken on separate occasions by Mr. Higginson provide something of helpful illumination. They are taken from speeches at the New York Harvard Club in February of 1891, and at the Chicago Harvard Club in February of 1901.

In the New York speech were the following passages: —

> A distinguished English lady once said to me: "Life in the United States is hard and dry. Your country is a great corn-field. See that you plant flowers in it." . . . Do we wonder at or praise a man who beautifies his own home, or makes happy his own household, by a free use of his thought, his time, or his money? Surely this is our own country, which we have helped to make

and for which we are all responsible. It is our home, and, if we would live in peace and be happy, we must beautify our home and make happy our whole household. Which of us has not been surprised and moved to see the eager delight with which poor women and children take flowers, if offered to them? And are we not sure of the delight and the sunshine which we can bring by raising for our brother-laborers flowers in our great corn-field?

At Chicago, ten years later, the same thought was differently presented: —

This beautiful land is our workshop, our playground, our garden, our home; and we can have no more urgent or pleasant task than to keep our workshop busy and content, our playground bright and gay, our garden well tilled and full of flowers and fruits, our home happy and pure.

Why do I say these words to you? Because, for nearly fifty years, I have been filled with a deep, passionate wish that our lives should be in accord with our highest ideals — our nation's creed — the eternal justice of things, on which hangs our national welfare, and because the honor, the duty, the glory of leading our countrymen aright lies open to us, the University men.

As for the practical application of these ideals urged upon his New York hearers in the establishment of such public pleasure as music may

afford, Mr. Higginson said: "Never mind the balance-sheet! Charge the deficit, if there be any, to profit and forget the loss, for it does not really exist." Here, in a nutshell, is the philosophy on which the whole achievement of the Orchestra, as a civic and artistic enterprise, has been founded.

On looking back specifically upon the work of the Boston Symphony Orchestra Mr. Higginson has more recently written: —

> The success of the Orchestra has come from the same reason that brings success in any direction — steady, intelligent work on one line, and by faithful, intelligent men. Money is of course needed, but the original scheme was simple and clear to any one, and the union of work and means has won. Of course it would! Musicians are not like other men, and must be treated differently; but patience, discipline, and tact fetch good results. Any one can do such a work who really tries.

Thus it has all appeared to the "founder and sustainer" of the Orchestra — not as an extraordinary gratification of a strange personal fancy, but as a natural thing of the sort to be expected from men who have it in their power to serve

their generation by any such means. A detached observer, Mr. Richard Aldrich, of New York, writing in the "Century Magazine," has said: "The Boston Symphony Orchestra is Mr. Henry L. Higginson's yacht, his racing-stable, his library, and his art gallery, or it takes the place of what these things are to other men of wealth with other tastes." This remark, ascribed by Mr. Aldrich to Mr. Higginson himself, consorts with his belief that if we are going on here at all, we must recognize the fact that the good things of the world — education, art, everything of the sort — have got to be shared; in this sharing lies the best of insurance for the future. What the Orchestra may do — indeed, has already in large measure done — is to bring nearer the day when a general sharing of this belief shall be as natural as the present attitude toward the costly private toys of those who can afford them.

What the public does not want will not permanently be given to it. "One great anxiety," Mr. Higginson has written, "has been the question whether the audiences would continue, and, to my great surprise, they have continued; but

it comes from a lot of children being born each year, and then the concerts have become, to a certain degree, a need for a lot of people—for ladies in the afternoon and for ladies and gentlemen in the evening as a good way for finishing the week." To this moderate statement about the audiences may well be added some words of Mr. H. T. Parker's written about the Symphony Concert public at the time of the thirtieth anniversary of the Orchestra:—

It enjoys the reputation of an exacting public; its conductors, its managers, its own eager minority, and, may be, a little, the reviewers whom it likes to chide, have made it and held it such. It has been, it often is, passive, in spite of much stimulation. It is a little prone now to take the Symphony Concerts as an institution to which it discharges its duty and is content. Such a public, so minded, with the propulsive minority to trouble it on due occasion, safeguards the present, but a wider public, perhaps, must care for the future. Newcomers to Symphony Concerts say the audiences look middle-aged, lacking the youth on which they must depend in another generation. The wise in the scrutiny of publics say that another must be speedily added to that which now maintains the concerts — the public that is slowly developing a tentative curiosity about music in its higher estates. There are enough Bostonians of the younger generation to accept the Symphony Concerts

as an inheritance, and, becoming experienced, to like them as their fathers or oftener their mothers did before them. . . . The public that inherits and the public that is groping may yet in a fourth and fifth decade make the widest, the worthiest public that the Orchestra has yet known.

In entire confidence that such a public will come to be, all possible steps have been taken to insure the permanence of the Orchestra. If in the future the public of other cities than Boston shall do less for its support than in the past, it will be, in no small degree, because the Boston Orchestra has helped to point the way toward the public and private maintenance of similar institutions throughout the country. This, in itself, is an achievement repaying much of effort and sacrifice. All the other reimbursements are beyond enumeration. What the public has gained, besides its enjoyment of the fruits of a garden lovingly planted and faithfully tended, has been the spectacle of a dream fulfilled, a vision realized through unswerving faith in the ideal from which it sprang.

THE END

APPENDIX

APPENDIX A

THE SOLOISTS. The following list contains the names of all the soloists and assisting musicians who have appeared in the concerts of the Boston Symphony Orchestra, from 1881–82 to 1913–14, whether in Boston or in other places, with abbreviated dates for the years of their appearance. The figures in parentheses, following the dates, indicate the total number of appearances of each soloist.

Adamowski, T. (Violin.) '85–'86–'87–'89–'90–'91'–'92–'93–'94–'95–'96–'97–'98–'99–'00–'02–'03–'04–'05–'06–'07 (82).
Adamowski, A. S. See Szumowska.
Adams, Charles R. (Tenor.) '82–'83 (4).
Albert, Eugene d'. (Piano.) '92–'05 (24).
Aldrich, Mrs. Truman. (Piano.) '13 (1).
Allen, Mrs. Humphrey. (Soprano.) '82–'83–'84–'85–'89 (11).
Alves, Mme. Carl. (Soprano.) '89 (1).
Apollo Club. (Boston.) '06–'10 (2).
Arbos, E. Fernandez. (Violin.) '03–'04 (5).
Arnaud, Germaine. (Piano.) '08–'09 (3).
Arnheim, Katherine von. (Soprano.) '83 (2).
Ashenden, Clarence B. (Bass.) '99 (1).
Ashley, Ruth Lewis. (Mezzo-soprano.) '14 (1).
Aubigné, Lloyd d'. (Tenor.) '95 (2).
Aus der Ohe, Adele. (Piano.) '87–'88–'89–'90–'92–'95–'97–'99–'01–'03–'04–'05–'06 (51).

Babcock, D. M. (Bass-baritone.) '84–'87 (2).
Bachaus, Wilhelm. (Piano.) '12 (1).
Bachner, Louis. (Piano.) '04–'08 (2).
Baermann, Carl. (Piano.) '82–'83–'84–'86–'87–'88–'89–'93–'94–'99 (26).
Baernstein, Joseph S. (Bass.) '00 (1).
Bailey, Lillian. See Henschel, Mrs. Georg.
Bak, Adolf. (Violin.) '03–'06 (3).
Baltimore Oratorio Society. '10–'11 (2).
Baltimore Philharmonic Chorus. '11 (1).
Barleben, Carl. (Violin.) '04–'05–'06 (3).
Barna, Marie (Marie Barnhard Smith). (Soprano.) '93–'94–'98 (3).
Barnes, A. M. (Bass.) '86 (1).
Bartlett, Caroline Clarke. See Clarke, Caroline G.
Barstow, Vera. (Violin.) '13 (1).

APPENDIX

Barton, Blanche Stone. (Soprano.) '84 (1).
Basta-Tavary, Marie. (Soprano.) '93 (3).
Bauer, Harold. (Piano.) '00–'01–'02–'03–'06–'08–'11–'12–'14 (23).
Bayrhoffer, Carl. (Violoncello.) '81 (1).
Beach, Mrs. H. H. A. (Pianist.) '85–'86–'88–'92–'95–'00 (6).
Becker, Hugo. (Violoncello.) '01 (5).
Beddoe, Daniel. (Tenor.) '10–'11 (2).
Beebe, Henrietta. (Soprano.) '82–'83 (3).
Behrens, Conrad. (Bass.) '91 (3).
Bendix, Otto. (Piano.) '82 (1).
Benzing, Jacob. (Bass.) '86 (2).
Berber, Felix. (Violin.) '10 (1).
Birnbaum, Alexander J. (Violin.) '03 (2).
Bispham, David. (Baritone.) '97–'06–'11 (8).
Blauvelt, Lillian. (Soprano.) '93–'94–'95–'96–'98–'02–'04–'05 (13).
Bloomfield-Zeisler, Fanny. (Piano.) '85–'87–'89–'90–'91–'92–'93–'98–'99–'03–'04 (24).
Boema, Gabriella. (Soprano.) '83 (1).
Boscovitz, Frederic. (Piano.) '88 (1).
Boston Singers Society. '91 (1).
Boston Symphony Orchestra Chorus. '86–'92–'93 (3).
Boye-Jensen, Mrs. M. (Contralto.) '99 (1).
Breitner, Ludwig. (Piano.) '00 (3).
Brema, Marie. (Mezzo-soprano.) '95–'00 (5).
Brodsky, Adolph. (Violin.) '91 (1).
Buonamici, Carlo. (Piano.) '02–'04–'05–'10 (5).
Burmeister, Richard. (Piano.) '90–'92–'97–'01–'02 (5).
Burmester, Willy. (Violin.) '98 (6).
Bushnell, Ericsson C. (Bass.) '91–'99 (3).
Busoni, Ferruccio. (Piano.) '91–'92–'93–'94–'04–'10–'11 (27).
Butt, Clara. (Contralto.) '99 (1).
Byard, Theodore. (Baritone.) '98–'99 (2).

Campanari, Guiseppe. (Baritone.) '92–'93–'95–'96–'97–'01–'05 (12).
Campanari, Leandro. (Violin.) '81–'85–'86 (3).
Campanini, Italo. (Tenor.) '90 (1).
Campbell, Margaret. (Soprano.) '91 (1).
Carbone, Carmela and Grazia. (Soprano and Contralto.) '02 (2).
Carlsmith, Lillian. (Contralto.) '93 (1).
Carreño, Teresa. (Piano.) '87–'89–'97–'99–'08–'09–'13–'14 (30).
Cary, Annie Louise. (Contralto.) '81 (1).
Castellano, Eugenia. (Piano.) '92–'93 (2).
Cecilia Society. (Boston.) '89–'92–'94–'99–'00–'09–'10 (10).
Cheney, Amy Marcy. See Beach, Mrs. H. H. A.
Child, Bertha Cushing. (Contralto.) '07 (3).
Choral Art Society. (Boston.) '03 (1).
Cirillo, V. (Bass.) '82–'83 (2).
Clarke-(Bartlett), Caroline Gardner. (Soprano.) '95–'96–'09 (5).
Clément, Edmond. (Tenor.) '11 (1).

APPENDIX

Cleveland Chorus. '89 (1).
Cole, Alice Robbins. (Mezzo-soprano.) '02–'05–'09 (3).
Collier, Bessie Bell. (Violin.) '10–'12 (3).
Combs, Laura. (Soprano.) '09–'10 (3).
Corden, Juliette. (Soprano.) '01 (1).
Cottlow, Augusta. (Piano.) '02 (1).
Cramer, Pauline. (Mezzo-soprano.) '01 (1).
Crossley, Ada. (Contralto.) '03 (1).
Culp, Julia. (Mezzo-soprano.) '13 (3).
Cunningham, Claude. (Bass.) '10–'11 (2).
Czerwonky, Richard. (Violin.) '07 (1).

Daniels, John F. (Tenor.) '06 (1).
Davies, Ben. (Tenor.) '95–'96–'97–'99–'00–'02–'03–'06 (23).
Davies, Ffrangcon. (Baritone.) '98–'99 (4).
De Sève, Alfred. (Violin.) '82–'83 (2).
Destinn, Emmy. (Soprano.) '08 (1).
Desvignes, Carlotta. (Mezzo-soprano.) '95 (1).
Deyo, Ruth. (Piano.) '13 (3).
Dippel, Andreas. (Tenor.) '91–'01 (6).
Doane, Suza. (Piano.) '92–'00 (2).
Dohnanyi, Ernst von. (Piano.) '00 (13).
Drasdil, Anna. (Soprano.) '82 (1).
Duff, Janet. (Contralto.) '10 (1).

Eames, Emma. (Soprano.) '86–'93–'05–'08 (7).
Eaton, Elene B. (Soprano.) '94 (1).
Edmands, Gertrude. (Contralto.) '83–'87–'89–'90–'99 (15).
Elman, Mischa. (Violin.) '09–'10–'11 (31).
Ensworth, George. (Baritone.) '04 (1).

Faelten, Carl. (Piano.) '84–'86–'89–'90–'91–'95 (7).
Farrar, Geraldine. (Soprano.) '08–'09–'10–'12–'13 (18).
Férir, Emil. (Viola.) '03–'04–'05–'07–'08–'10–'11–'12–'14 (18).
Fischer, Emil. (Bass.) '88–'89–'91–'02 (8).
Flesch, Carl. (Violin.) '14 (1).
Fletcher, Nina. (Violin.) '09 (1).
Forbes, Elizabeth Claire. (Piano.) '14 (1).
Ford, Mrs. S. C. (Soprano.) '09 (1).
Foresmann, Adelaide. (Contralto.) '89 (1).
Foote, Arthur. (Piano.) '83–'86 (3).
Foster, Muriel. (Mezzo-soprano.) '04–'05 (8).
Fox, Mary E. (Singer.) '91 (1).
Franklin, Gertrude. (Soprano.) '83–'85–'86–'87–'88–'89–'90–'91–'94–'95–'96 (20).
Fremstad, Olive. (Soprano.) '04–'06–'10 (4).
Freygang, Alexander. (Harp.) '83–'84–'85 (5).
Friedheim, Arthur. (Piano.) '91 (1).
Fursch-Madi, Emma. (Soprano.) '86–'87–'91 (10).

APPENDIX

Gabrilowitsch, Ossip. (Piano.) '00–'07–'08–'09 (9).
Gadski, Johanna. (Soprano.) '96–'97–'98–'03–'04–'05–'06–'13 (24).
Gallison, Mrs. H. H. (Contralto.) '97 (1).
Ganz, Rudolph. (Piano.) '06–'07–'11 (6).
Garlichs, Mary. (Piano.) '84 (2).
Gebhard, Heinrich. (Piano.) '99–'01–'03–'05–'06–'07–'08–'10–'12–'13 (17).
Gelschap, Marie. (Piano.) '89–'95 (2).
Gerardy, Jean. (Violoncello.) '01 (5).
Gerhardt, Elena. (Soprano.) '12–'13 (11).
Gerrish, S. H. (Piano.) '84 (1).
Gerville-Réache, Jeanne. (Contralto.) '08 (1).
Giese, Cora. (Soprano.) '85 (1).
Giese, Fritz. (Violoncello.) '84–'85–'86–'87–'88 (20).
Gifford, Electa. (Soprano.) '01 (1).
Gilibert, Charles. (Baritone.) '03–'04–'09 (6).
Glenn, Hope. (Contralto.) '83 (3).
Gluck, Alma. (Soprano.) '11–'12 (2).
Godowsky, Leopold. (Piano.) '01–'12 (7).
Goodrich, Wallace. (Organ.) '00–'03–'04–'06–'07–'09–'13 (7).
Goodson, Katharine. (Piano.) '07–'08–'12 (6).
Gregorowitsch, Charles. (Violin.) '01 (5).
Gruenfeld, Alfred. (Piano.) '91 (3).

Halir, Carl. (Violin.) '96 (8).
Hall, Marguerite. (Contralto.) '83–'88–'91–'04 (7).
Hall, Marie. (Violin.) '06 (5).
Hallé, Lady (Norman Neruda). (Violin.) '99 (9).
Hambourg, Mark. (Piano.) '99–'03 (8).
Hamlin, Elizabeth C. (Soprano.) '84 (1).
Hamlin, George. (Tenor.) '11 (1).
Handel and Haydn Society. '04 (1).
Harlow, A. F. (Bass.) '84 (1).
Hascall, Mrs. W. (Soprano.) '91 (1).
Hastreiter, Helène. (Contralto.) '87 (17).
Hawkins, Laura. (Piano.) '09 (1).
Hay, Clarence. (Bass.) '86–'92–'93–'99 (4).
Heermann, Hugo. (Violin.) '03–'05 (5).
Heimlicher, Marie. (Piano.) '82 (1).
Heindl, E. M. (Flute.) '84–'86 (3).
Heindl, Elsa. (Soprano.) '01–'02 (2).
Heindl, Henry. (Viola.) '84 (1).
Heinrich, Julia. (Mezzo-soprano.) '01 (2).
Heinrich, Max. (Baritone.) '83–'84–'93–'94–'95–'97 (14).
Heinrich, Wilhelm. (Tenor.) '92 (1).
Hekking, Anton. (Violoncello.) '89–'90–'91 (19).
Henkler, Mrs. M. (Singer.) '89 (1).
Henschel, Georg. (Piano.) '82–'83 (4).
Henschel, Georg. (Baritone.) '81–'82–'83–'84–'89–'92–'96 (26).

APPENDIX

Henschel, Mrs. Georg (Lillian Bailey). (Soprano.) '81–'82–'83–'84–'89–'92–'96–'98 (50).
Henschel, Helen. (Soprano.) '03 (1).
Henschel, Mr. and Mrs. (Duets.) '82–'83–'89–'92 (11).
Henson, Medora. (Soprano.) '85 (1).
Hess, Willy. (Violin.) '04–'05–'06–'07–'08–'09–'10 (42).
Heyman, Katherine R. (Piano.) '99–'01 (2).
Hinkle, Florence. (Soprano.) '11–'12–'13–'14 (5).
Hissem de Moss, Mary. (Soprano.) '06–'09–'10 (7).
Hoffmann, Jacques. (Violin.) '06 (1).
Hofmann, Josef. (Piano.) '01–'10–'11–'12–'13 (26).
Holy, Alfred. (Harp.) '13 (2).
Homer, Louise. (Contralto.) '04–'05–'09–'12–'14 (10).
Hopekirk, Helen. (Piano.) '83–'90–'91–'98–'00–'04 (9).
Hopkins, Louisa M. (Piano.) '11–'13 (2).
Hopkinson, B. M. (Bass.) '89 (1).
Hosea, Robert. (Tenor.) '02 (1).
How, Mary H. (Contralto.) '82–'83–'84–'86 (9).
Howe, Mary. (Soprano.) '90–'91 (3).
Howland, Elizabeth K. (Piano.) '09–'12 (2).
Hubbard, Eliot. (Baritone.) '84–'87–'91 (3).
Hunt, Helen Allen. (Contralto.) '07–'12–'13 (3).
Huntington, Agnes. (Contralto.) '85 (3).
Huss, Henry H. (Piano.) '86–'94 (2).
Hutcheson, Ernest. (Piano.) '02–'06–'10 (4).
Hyland, Clinton A. (Bass.) '99 (1).

Jackson, Leonora. (Violin.) '00 (6).
Jacoby, Josephine. (Contralto.) '98 (3).
Jahn, Marie. (Soprano.) '91 (3).
Janson, Agnes. (Contralto.) '00 (1).
Januschowsky, Georgina von. (Mezzo-soprano.) '97 (2).
Joachim, Amalie. (Contralto.) '92 (1).
Johnson, Herbert. (Tenor.) '99–'01–'02 (4).
Jomelli, Jeanne. (Soprano.) '10–'11 (3).
Jonas, Albert. (Piano.) '97 (2).
Jordan, Jules. (Tenor.) '83 (1).
Joseffy, Rafael. (Piano.) '86–'87–'90–'96–'97–'98–'04–'05 (31).
Juch, Emma. (Soprano.) '84–'85–'87–'88–'89–'92–'94 (21).

Kalisch, Paul. (Tenor.) '88 (8).
Kaschoska, Felicia. (Soprano.) '93 (12).
Keller, Josef. (Violoncello.) '05 (1).
Kellogg, Fanny. (Soprano.) '82 (1).
Kelsey, Corinne Rider-. See Rider-Kelsey, Corinne.
Keyes, Margaret. (Contralto.) '09–'10 (4).
Kileski-Bradbury, Evta. (Soprano.) '00–'04–'05 (3).
King, Julie Rivé-. (Piano.) '86–'91–'92 (3).
Kirkby-Lunn, Louise. (Contralto.) '03–'10–'11 (10).

APPENDIX

Klaberg, Clara. (Violin.) '06 (1).
Kloepfel, Louis. (Trumpet.) '13 (2).
Kneisel, Franz. (Violin.) '85–'86–'87–'88–'89–'90–'91–'92–'93–'94–'95–'96–'97–'98–'99–'00–'01–'02 (87).
Kneisel, Franz. (Viola.) '86–'88–'92–'95–'99 (20).
Kneisel, Franz. (Viola d'amore.) '98–'01 (6).
Knowles, Mrs. H. T. (Soprano.) '82–'83 (2).
Koenen, Tilly. (Contralto.) '00 (1).
Krasselt, Rudolf. (Violoncello.) '03–'04–'05 (16).
Kreisler, Fritz. (Violin.) '01–'02–'05–'07–'08–'10–'12–'13–'14 (38).
Kutscherra, Elsa. (Soprano.) '95 (4).

Lambert, Alexander. (Piano.) '85 (1).
Lamond, Frederic. (Piano.) '02 (4).
Lamson, Gardner. (Bass.) '92 (1).
Lang, B. J. (Piano.) '83–'84–'85–'86–'89 (6).
Lang, B. J. (Organ.) '83 (1).
Larrabee, Florence. (Piano.) '09 (1).
Lawson, Corinne M. (Soprano.) '89 (1).
Lehmann, Lilli. (Soprano.) '86–'87–'88 (12).
Lenier, Louise. (Contralto.) '92–'93 (2).
Lent, Mrs. Ernest. (Piano.) '94–'95 (2).
Lerner, Tina. (Piano.) '08 (1).
Lhevinne, Josef. (Piano.) '08 (2).
Libby, J. A. (Bass.) '86 (1).
Lichtenberg, Leopold. (Violin.) '84–'85 (3).
Liebe, Teresa. (Violin.) '82 (1).
Liebe, Theodore. (Violoncello.) '82 (1).
Liebling, Estelle. (Soprano.) '01 (1).
Listemann, Bernhard. (Violin.) '81–'82–'83–'84 (24).
Little, Lena. (Mezzo-soprano.) '91–'93–'96–'97 (6).
Loeffler, Charles Martin. (Violin.) '83–'84–'85–'86–'87–'88–'89–'90–'91–'93–'94–'95–'97–'98 (50).
Loeffler, Charles Martin. (Viola.) '92 (1).
Loeffler, Charles Martin. (Viola d'amore.) '98–'01–'04 (10).
Longy, Georges. (Oboe.) '09–'13 (5).
Lunn, Louise Kirkby-. See Kirkby-Lunn, Louise.
Lutschig, Waldemar. (Piano.) '05 (1).

Maas, Louis. (Piano.) '82–'85 (2).
MacCarthy, Maud. (Violin.) '02–'03–'04 (8).
MacDowell, Edward A. (Piano.) '89–'92–'94–'96–'97 (5).
MacMillan, Francis. (Violin.) '10 (1).
Magrath, George. (Piano.) '83 (1).
Mahr, Emil. (Violin.) '89 (1).
Mann, Joseph. (Trumpet.) '13 (2).
Maquarre, André. (Flute.) '99–'06–'07–'12–'13 (10).
Marchesi, Blanche. (Mezzo-soprano.) '99 (1).
Margulies, Adele. (Piano.) '83–'85–'87 (3).

Marshall, Gertrude. (Violin.) '13 (1).
Marshall, John P. (Organ.) '12–'14 (2).
Marsick, Martin. (Violin.) '96 (2).
Marteau, Henri. (Violin.) '92–'93–'06 (7).
Martin, Carl E. (Bass.) '86–'89 (2).
Martin, Frederick L. (Bass.) '99–'01–'02 (3).
Materna, Amalia. (Soprano.) '94–'96 (7).
Mauguière, M. (Tenor.) '94 (1).
Mead, Olive. (Violin.) '98–'99–'02–'04–'05 (10).
Meisslinger, Louise. (Mezzo-soprano.) '88–'89 (8).
Melba, Nellie. (Soprano.) '90–'94–'95–'96–'97–'01–'03–'07–'10 (28).
Méro, Yolande. (Piano.) '11 (1).
Merrill, Carl. (Trumpet.) '13 (2).
Merrill, L. B. (Bass.) '04 (1).
Methot, Minnie. (Soprano.) '04 (1).
Meyn, Heinrich. (Baritone.) '91–'92–'93 (7).
Mielke, Antonia. (Soprano.) '91 (6).
Miller, Christine. (Contralto.) '14 (1).
Mills, Watkin. (Baritone.) '95 (1).
Milwaukee Arion Club. '90 (1).
Molé, Charles. (Flute.) '87–'89–'90–'91–'92–'93–'94 (12).
Morawski, Ivan. (Baritone.) '89 (1).
Morena, Berta. (Soprano.) '09–'10–'11 (3).
Morgan, Geraldine. (Violin.) '92 (1).
Mueller, Wilhelm. (Violoncello.) '82–'83 (4).

Neitzel, Otto. (Piano.) '06 (1).
Neruda, Norman. See Hallé, Lady.
New England Conservatory Choral Club. '08 (1).
Nichols, Marie. (Violin.) '05 (3).
Nikisch, Mrs. Arthur. (Soprano.) '90–'91–'92–'93 (29).
Noack, Sylvain. (Violin.) '09–'10–'11–'12–'13 (10).
Norcross, Webster. (Bass.) '86 (1).
Nordica, Lillian. (Soprano.) '83–'85–'91–'92–'93–'94–'98–'02–'12 (23).
Nowell, George M. (Piano.) '85–'93 (2).
Nowell, Willis E. (Violin.) '85 (1).

O'Brion, Mary E. (Piano.) '83–'86–'88 (3).
Olitzka, Rosa. (Contralto.) '95–'00 (2).
Ondricek, Franz. (Violin.) '95 (4).
Ormond, Lilla. (Mezzo-soprano.) '06–'07–'08–'11–'12 (9).
Oumiroff, Bogea. (Baritone.) '02 (1).
Overstreet, Corneille. (Piano.) '11 (1).

Pachmann, Vladimir de. (Piano.) '91–'04 (10).
Paderewski, Ignace Jan. (Piano.) '91–'92–'93–'99–'02–'05–'07–'09–'14 (33).
Palmer, Courtlandt. (Piano.) '01 (2).
Parker, George J. (Tenor.) '86–'88–'89–'93 (4).
Parker, Horatio W. (Organ.) '02–'04 (2).

Parlow, Kathleen. (Violin.) '11–'12 (13).
Pauer, Max. (Piano.) '13 (5).
Paur, Mrs. Emil. (Piano.) '93–'94 (4).
Perabo, Ernst. (Piano.) '84 (1).
Petschnikoff, Alexander. (Violin.) '00–'06 (2).
Philippbar, Miss. (Contralto.) '91 (1).
Phillipps, Mathilde. (Contralto.) '82 (1).
Philomena [Female] Quartet. (Boston.) '85 (1).
Pittsburgh Mozart Club. '87–'89–'90–'93 (4).
Plançon, Pol. (Bass.) '94–'96–'97 (6).
Poole, Clara. (Contralto.) '88 (1).
Powell, Maud. (Violin.) '87–'92–'01–'07–'12 (5).
Powers, Francis F. (Singer.) '91 (1).
Preston, John A. (Piano.) '82 (1).
Proctor, George. (Piano.) '96–'97–'98–'00–'03–'04–'05–'06–'07–'12–'14 (14).
Pugno, Raoul. (Piano.) '02 (4).

Rachmaninoff, Sergei. (Piano.) '09–'10 (6).
Radecki, Olga von. (Piano.) '82–'83–'86–'07 (6).
Randolph, Harold. (Piano.) '97–'02–'10 (3).
Rappold, Marie. (Soprano.) '08–'12 (4).
Rattigan, James. (Tenor.) '10 (1).
Reichmann, Theodore. (Baritone.) '90–'91 (4).
Reisenauer, Alfred. (Piano.) '05–'06 (4).
Reiter, Xaver. (Horn.) '89 (2).
Remmertz, Franz. (Bass.) '85 (1).
Reuter, Florizel von. (Violin.) '02 (1).
Rice, Mrs. Alice B. (Soprano.) '11 (2).
Riddle, George. (Reader.) '86–'92–'94 (3).
Rider-Kelsey, Corinne. (Soprano.) '09–'10–'11 (12).
Rieger, William H. (Tenor.) '91 (4).
Rivé-King, Julie. See King, Julie Rivé-.
Rogers, Francis. (Baritone.) '00 (1).
Rolla, Kate. (Contralto.) '96 (1).
Rollwagen, Louise. (Contralto.) '84 (4).
Rosenthal, Moritz. (Piano.) '88–'96–'98–'06 (9).
Roth, Otto. (Violin.) '89–'90–'91–'92–'93–'94–'01 (8).
Ruebner, Cornelius. (Piano.) '05 (1).
Ruegger, Elsa. (Violoncello.) '99–'02–'03–'06 (10).
Rummel, Franz. (Piano.) '90–'91 (2).

Saint-Saëns, Camille. (Piano.) '06 (1).
Saint-Saëns, Camille. (Organ.) '06 (1).
Saléza, Albert. (Tenor.) '99 (3).
Samaroff, Olga. (Piano.) '06–'07–'08–'09–'10–'12 (26).
Sanford, Samuel S. (Piano.) '02 (1).
Sapio, Clementine de Vere-. (Soprano.) '90–'91–'95–'99–'00 (17).
Sargent, Sullivan A. (Bass.) '92–'06–'04 (3).
Sassoli, Ada. (Harp.) '03 (1).

Sauer, Emil. (Piano.) '98–'99–'08 (5).
Sauret, Emile. (Violin.) '96–'04 (3).
Sautet, A. (Oboe.) '88 (1).
Scalchi, Sofia. (Contralto.) '87–'94–'95 (4).
Scharwenka, Xavier. (Piano.) '91–'92–'11–'13 (4).
Schelling, Ernest. (Piano.) '05–'08–'09 (9).
Schiller, Madeline. (Piano.) '82–'83 (3).
Schmidt, Louis. (Violin.) '82–'84 (4).
Schnitzer, Germaine. (Piano.) '07–'09–'13 (3).
Schnitzler, Ignatz. (Violin.) '92–'94–'95–'97–'00 (6).
Schott, Anton. (Tenor.) '95 (5).
Schroeder, Alwin. (Violoncello.) '91–'92–'93–'94–'95–'96–'97–'98–'99–'00–'01–'02–'03–'08–'10–'11–'12 (86).
Schumann-Heink, Ernestine. (Contralto.) '99–'00–'02–'03–'04–'07–'08–'09–'11 (23).
Schuëcker, Heinrich. (Harp.) '86–'92–'03 (3).
Schulz, Leo. (Violoncello.) '89–'90–'91–'94–'95–'96–'97–'98 (12).
Sembrich, Marcella. (Soprano.) '99–'00–'10 (7).
Seydel, Irma. (Violin.) '12 (1).
Sherwood, William. (Piano.) '81–'82–'84–'92–'93 (7).
Shirley, Clarence B. (Tenor.) '14 (1).
Siemens, Frieda. (Piano.) '01 (1).
Sieveking, Martinus. (Piano.) '95–'96 (6).
Siloti, Alexander. (Piano.) '98 (2).
Simms, Hattie L. (Soprano.) '83 (1).
Sites, Mrs. Minna. (Piano.) '86 (1).
Slivinski, Josef. (Piano.) '02 (1).
Smith, Marie Barnhard. See Barna, Marie.
Smith, Winifred. (Violin.) '03 (1).
Snelling, Lillia. (Mezzo-soprano.) '07 (1).
Spencer, Janet. (Contralto.) '01–'02–'10–'11 (4).
Starkweather, Mrs. Maud. (Soprano.) '86 (1).
Stasny, Carl. (Piano.) '92–'94–'03 (3).
Staudigl, Josef. (Bass.) '97–'98 (2).
Stavenhagen, Bernhard. (Piano.) '95 (2).
Stein, Gertrude May. (Contralto.) '97–'99–'00–'09 (12).
Steinbach-Zahns, Mme. (Soprano.) '90 (21).
Stewart, Rose. (Soprano.) '83–'84–'87–'89–'90–'99 (6).
Steininger, Anna Clark. (Piano.) '85–'86–'90 (5).
Stern, Constanton. (Piano.) '93 (1).
Stosch, Leonard von. (Violin.) '92–'93 (2).
Strasser, E. (Clarinet.) '84 (2).
Sumner, George. (Piano.) '81 (1).
Sundelius, Marie. (Soprano.) '11–'13–'14 (4).
Szumowska, Antoinette. (Piano.) '95–'96–'98–'99–'03–'04–'05–'06 (18).

Ternina, Milka. (Soprano.) '96–'00–'01–'12 (15).
Teyte, Maggie. (Soprano.) '13 (1).
Thomson, César. (Violin.) '94 (7).

Thompson, Edith. (Piano.) '00–'10 (3).
Thursby, Emma. (Soprano.) '90 (2).
Thursday Morning Club. (Musical Art Club.) '03–'06–'11 (3).
Ticknor, Howard M. (Reader.) '84–'85 (2).
Titus, Marian. (Soprano.) '97–'98–'99 (6).
Toedt, Theodore J. (Tenor.) '81–'83–'84–'86 (6).
Tonlinquet, Marie. (Contralto.) '97 (2).
Trebelli, Antoinette. (Soprano.) '94 (1).
Trebelli, Zelie. (Contralto.) '87 (1).
Tua, Teresina. (Violin.) '87 (2).
Tucker, Hiram G. (Piano.) '83–'87–'90 (3).

Urack, Otto. (Violoncello.) '12–'13 (6).
Urso, Camilla. (Violin.) '88–'92 (2).
Utassi, Etelka. (Piano.) '88 (1).

Van Endert, Elizabeth. (Soprano.) '14 (10).
Van Hoose, Ellison. (Tenor.) '01–'03–'04–'05 (12).
Van Norden, Berrick. (Tenor.) '10 (1).
Van Rooy, Anton. (Baritone.) '02–'08 (5).
Van Yorx, Theodore. (Tenor.) '01–'04–'09 (4).
Vieh, George C. (Piano.) '10–'13 (2).
Vere-Sapio, Clementine de. See Sapio, Clementine de Vere

Walker, Edyth. (Soprano.) '06 (1).
Walker, William W. (Bass.) '00 (1).
Ward, Alice C. (Soprano.) '82 (2).
Warnke, Heinrich. (Violoncello.) '05–'06–'07–'08–'09–'10–'11–'12–'13 (25).
Washington Choral Society. '89 (1).
Webber, Charles F. (Tenor.) '83–'84–'86–'89 (5)
Webber, Mrs. Charles F. (Soprano.) '84 (1)
Weld, Frederick. (Bass.) '10 (1).
Welsh, Ita. (Mezzo-contralto.) '84 (1).
Wendling, Carl. (Violin.) '07–'08 (7).
Wentworth, Alice. (Soprano.) '91–'92 (2).
Wetzler, Minnie. (Piano.) '93 (3).
Whinnery, Abbie. (Contralto.) '83 (1).
White, Carolina. (Soprano.) '11 (2).
White, Priscilla. (Soprano.) '92–'93 (4).
Whiting, Arthur B. (Piano.) '83–'88–'96–'97–'01 (5).
Whitney, Myron W., Jr. (Baritone.) '04–'06–'09 (4).
Whittier, Harriet S. (Soprano.) '94 (1).
Wickham, Madge. (Violin.) '88 (1).
Wienszkowska, Mélanie. (Piano.) '98 (1).
Wilks, Norman. (Piano.) '13 (5).
Williams, Evan. (Tenor.) '98–'99–'00 (5).
Williams, Grace B. (Soprano.) '04 (1).
Wilson, G. Clark. (Singer.) '95 (1).
Winant, Emily. (Contralto.) '81–'82–'83–'84–'85–'86–'89 (10).

APPENDIX

Winch, William J. (Tenor.) '85–'89–'90–'91–'92 (9).
Winternitz, Felix. (Violin.) '02–'05 (2).
Witek, Anton. (Violin.) '10–'11–'12–'13–'14 (21).
Witherspoon, Herbert. (Bass-baritone.) '00–'12 (3).
Woltmann, Pauline. (Contralto.) '04 (1).
Wood, Anna Miller. (Contralto.) '98–'06 (2).
Wüllner, Ludwig. (Baritone.) '08 (1).
Wyman, Julie. (Mezzo-soprano.) '88–'90–'91–'92–'94–'95–'04 (20).

Ysaye, Eugène. (Violin.) '94–'04–'13 (8).

Zach, Max. (Viola.) '04 (4).
Zimbalist, Efrem. (Violin.) '11 (1).
Zimmermann, Paul. (Tenor.) '89 (1).

APPENDIX B

THE PERSONNEL. The terms of service of the six conductors, and of all members of the Orchestra, are given below. The summary that follows gives the composition of the Orchestra in the first season under each conductor in turn.

THE CONDUCTORS

Georg Henschel	1881–1884
Wilhelm Gericke	1884–1889
Arthur Nikisch	1889–1893
Emil Paur	1893–1898
Wilhelm Gericke	1898–1906
Karl Muck	1906–1908
Max Fiedler	1908–1912
Karl Muck	1912–

THE PLAYERS

Abloescher, J.	Trombone	1891–1898
Adamowski, J.	'Cello	1889–1901 1902–1907
Adamowski, T.	Violin	1884–1887 1888–1907
Agnesy, K.	Bass	1907–
Akeroyd, E.	Clarinet	1888–1889
Akeroyd, J.	Violin	1881–1913
Akeroyd, V.	Violin	1881–1887
Allen, C. N.	Violin	1881–1882
Alloo, M.	Trombone	1911–
Arbos, E. F.	Concert-master	1903–1904
Bagley, E. M.	Trumpet	1881–1886
Bak, A.	Violin	1900–
Baraniecki, A.	Violin	1913–
Bareither, G.	Bass	1882–1885 1887–1907
Barleben, C.	Viola Violin	1894–1900 1903–1912
Barth, C.	'Cello	1894–
Barth, C.	Bass	1888–1903

APPENDIX

Barth, W.	Drums	1900–1901
Battles, A.	Flute	1908–1911
Bayrhoffer, C.	'Cello	1881–1882
Beckel, J.	Bass	1885–1888
Behr, C.	'Cello	1881–1891
Behr, J.	Violin	1881–1884
Belinski, A. V.	Violin	1902–1903
Belinski, M.	'Cello	1902–1903 1909–
Bennett, J. C.	Violin	1884–1885
Beresina, C.	Violin	1885–1886
Berger, H.	Violin	1890–
Berliner, W.	Viola	1912–
Bernhardi, E. F., Jr.	Bassoon	1883–1886
Beyer, E.	Viola	1881–1885
Birnbaum, E. A.	Violin	1903–1904
Blaess, A.	'Cello	1896–1902
Blettermann, J.	Bass	1881–1885
Blumenau, W.	Viola	1912–
Boehm, G.	Violin	1890–1892
Boernig, H.	Bass	1892–1894
Bower, H.	Cymbals	1904–1907
Bowron, B.	Trumpet	1881–1885 1886–1887
Brenton, H. E.	Trumpet	1902–1907
Brooke, A.	Flute	1896–
Burkhardt, H.	Violin	1891–1892
	Triangles, etc.	1905–
Butler, H. J.	Bass	1881–1902 1903–1907
Campanari, G.	'Cello	1885–1893
Campanari, L	Violin	1884–1886
Chevrot, A.	Flute	1912–
Cook, T., Jr.	Violin	1884–1885
Currier, F. S.	Violin	1905–1912
Cutter, B.	Viola	1881–1882 1884–1885
Czerwonky, R.	Violin	1907–1908
Dannreuther, G.	Violin	1881–1883
Debuchy, A.	Bassoon	1901–1907
Dehn, J. W.	Violin	1882–1884
De Lisle, Ch.	Violin	1888–1892
Demuth, L.	Oboe	1883–1896
De Ribas, A. L	Oboe	1881–1882
De Sève, A.	Violin	1881–1882 1883–1885
Deutsch, S.	Violin	1885–1888

APPENDIX

Dietsch, C.	Bassoon	1882–1893
Dorn, W.	Violin	1881–1882
Dworak, J. F.	Tuba	1900–1910
Eichheim, H.	Violin	1891–1912
Eichler, C. H.	Violin	1881–1885
Eichler, J. E.	Violin	1881–1894
Eichler, J. E., Jr.	Violin	1886–1912
Elkind, S.	Bass	1894–1908
Eller, M.	Oboe	1884–1885
Eltz, P.	Bassoon	1881–1883
Eltz, R.	Viola	1881–1882
Fabrizio, C.	Violin	1910–1912
Férir, Emil	Viola	1903–
Fiedler, B.	Violin	1897–
Fiedler, E.	Violin	1885–1910
Fischer, P.	Oboe	1881–1882
Fiumara, P.	Violin	1885–
Flockton, J. M.	Bass	1881–1882
Folgmann, E.	'Cello	1912–
Forster, E.	Viola	1910–1914
Fossé, P.	Oboe	1912–1914
Fox, P.	Flute	1881–1885 1886–1887 1889–1891 1892–1912
Franko, S.	Violin	1885–1886
Freygang, A.	Harp	1881–1886
Fries, W.	'Cello	1881–1882
Fritsche, O.	Bass clarinet	1901–1907
Fuhrmann, M.	Bassoon	1912–
Gantzberg, J.	Violin	1888–1891
Gebhard, W.	Horn	1907–1912
Geiersbach, K.	Viola	1884–1886
Gerardi, A.	Violin	1912–
Gerhardt, G.	Bass	1885–
Gewirtz, J.	Violin	1913–
Giese, F. K. E.	'Cello	1884–1889
Gietzen, A.	Viola	1904–
Goddard, D. A.	Trombone	1886–1887
Golde, E.	Tuba	1888–1898
Goldschmidt, G.	Clarinet	1889–1894
Goldstein, A.	Bass	1882–1895
Goldstein, H.	Violin	1907–
Goldstein, S.	Violin	1885–
Gordon, T.	Violin	1892–1893
Greene, H. A.	Bass	1881–1894

Grethen, A.	Violin	1882–1884
Grisez, G.	Clarinet	1904–1914
Grünberg, E.	Viola	1889–1892 1893–1896
Grünberg, M.	Violin	1910–
Guenzel, F. H.	Bassoon	1886–1906
Guetter, A.	Bassoon	1891–1894
Gumpricht, A.	Horn	1881–1882
Gunderson, R.	Violin	1913–
Habenicht, W.	Violin	1912–
Hackebarth, A.	Horn	1882–1885 1890–1913
Hadley, A.	'Cello	1904–1912
Hahn, F. E.	Violin	1892–1897
Hain, F.	Horn	1891–
Haldemann, H.	Violin	1881–1883
Hampe, Carl	Trombone	1886–1891 1892–1914
Hanneman, D.	Violin	1888–1893
Hartmann, H.	Violin	1881–1882 1884–1885
Hausknecht, J.	Contra-bassoon	1881–1882 on call only
Hayne, E.	Violin	1912–1914
Heberlein, H.	'Cello	1899–1908
Heim, G. F.	Trumpet	1906–
Heindl, A.	'Cello	1881–1894 1900–1907
Heindl, E. M.	Flute	1881–1896
Heindl, H.	Viola	1881–1911
Hekking, A.	'Cello	1889–1891
Helleberg, J.	Bassoon and contra-bassoon	1901–1910
Hemmann, H.	Oboe	1882–1883
Hess, M.	Horn	1905–
Hess, W.	Concert-master	1904–1907 1908–1910
Higgins, C. F.	Violin	1881–1883 1884–1889
Hoffmann, J.	Violin	1890–
Holy, A.	Harp	1913–
Hoyer, H.	Viola	1887–1912
Huber, E.	Bass	1907–
Hübner, E.	Horn	1912–
Human, T.	Violin	1882–1891
Jacquet, L.	Flute	1895–1898
Jaeger, A.	Bass	1910–
Jaenicke, B.	Horn	1913–

APPENDIX

Jennewein, L.	Bass	1881–1890
Jonas, E.	'Cello	1882–1886
Kaestl, M.	Violin	1892–1893
Kandler, F.	Tympani	1907–
Kautzenbach, A.	'Cello	1907–1910
Keller, J.	'Cello	1898–
Keller, K.	'Cello	1895–1910
Kenfield, L. S.	Trombone	1900–
Kirchner, A.	Bassoon	1895–1896
Klein, M.	Violin	1883–1886
Kloepfel, L.	Trumpet	1898–
Kluge, M.	Viola	1885–1913
Knecht, J.	Viola	1887–1897
Kneer, J.	Violin	1887–1890
Kneisel, F.	Concert-master	1885–1903
Kneisel, J.	Violin	1885–1904
Koessler, M.	Violin	1912–
Kohlert, J.	Flute	1885–1886
Kolster, A.	Violin	1883–1912
Korth, M.	'Cello	1881–1890
Krafft, F. W.	Violin	1888–1912
Krasselt, R.	'Cello	1903–1904
Krauss, O. H.	Viola	1894–1909
Kuehn, R.	Violin	1885–1887 1888–1891
Kuntz, A.	Violin	1896–1910
Kuntz, D.	Violin	1881–1914
Kunzes, M.	Bass	1894–
Kurth, R.	Violin	1883–1891 1892–
Lafricain, E. N.	Trumpet	1887–1893 1896–1897 1900–1902
Lebailly, M.	Clarinet	1901–1904
Lenom, C.	Oboe	1901–
Lichtenberg, L.	Violin	1882–1885
Lippoldt, L.	Horn	1881–1886
Listemann, B.	Concert-master	1881–1885
Listemann, F.	Violin	1881–1885
Litke, H.	Bassoon	1894–1901 1907–1908
Litke, P.	Bassoon	1896–1901
Loeffler, C. M.	Violin	1882–1903
Loeffler, E.	'Cello	1882–1909
Longy, G.	Oboe	1898–
Lorbeer, H.	Horn	1891–
Lorenz, O.	Tuba	1907–1913
Ludwig, C. F.	Castanets	1905–1907

APPENDIX

Ludwig, C. R.	Tympani	1890–1910
Ludwig, O.	Bass	1908–
Mahn, F. L.	Violin	1887–1888 1889–
Mann, J.	Cornet	1891–
Manoly, L. E.	Bass	1882–1885
Maquarre, A.	Flute	1898–
Maquarre, D.	Flute	1903–1909
Marble, E. B.	Violin	1882–1907 1908–1913
Marquardt, J.	Violin	1886–1889
Mattersteig, P.	Tuba	1913–
Mäusebach, A.	Trombone	1898–
Meisel, C.	Violin	1881–1882 1883–1885
Melzian, W.	Bass tuba	1885–1888
Merrill, Carl	Trumpet	1904–1914
Messerschmidt, A.	Bass	1881–1883
Metzger, P.	Clarinet	1882–1905
Meyer, F.	Trombone	1897–1900
Michael, J.	Violin	1885–1900
Miersch, E.	Horn	1913–
Miersch, J.	Violin	1891–1892
Milcke, M.	Violin	1905–1906
Mimart, Paul	Clarinet	1905–
Mingels, H.	'Cello	1885–1891 1893–1902
Moldauer, A.	Violin	1885–1907
Molé, C.	Flute	1887–1896
Mollenhauer, Emil	Violin	1884–1889
Moore, D. H.	Trombone	1881–1886
Mosbach, J.	Contra-bassoon	1910–
Mueller, E.	Bassoon	1908–
Mueller, Friedrich C.	Oboe English horn	1885–
Mueller, P.	Trumpet	1888–1900
Mueller, Wilhelm	'Cello	1882–1885
Mullaly, H.	Violin	1881–1883
Mullaly, J. C.	Violin	1884–1885 1885–1890 1905–1913
Nagel, R.	'Cello	1894–
Nast, L.	'Cello	1904–
Neumann, S.	Tympani	1910–
Nichols, W. C.	Tuba and librarian	1881–1891
Noack, S.	Violin	1908–
Novacek, O.	Violin	1891–1892

APPENDIX

Oliver, F. A.	Violin	1881–1887
Ondricek, K.	Violin	1893–1906
Pabst, G.	Bass	1885–1887
Patz, G. A.	Viola	1881–1887 1888–1891
Pauer, O. H.	Viola	1911–1914
Pechmann, Leo	Oboe	1883–1884
Phair, J. A.	Horn	1905–1913
Pinfield, C. E.	Violin	1912–
Post, Louis	Viola and contra-bassoon	1881–1894
Pourtau, Léon	Clarinet	1894–1898
Procter, J. B.	Violin	1881–1885
Regestein, Ernst	Bassoon	1881–1882 1904–1912
Reibl, C.	'Cello	1885–1894
Reinhart, A.	Bass	1888–1892 1894–1895
Reiter, J.	Horn	1889–1890
Reiter, Xaver	Horns	1886–1890
Rennert, Bruno	Violin	1907–1911
Resch, A.	Horn	1913–
Rettberg, A.	Drums	1898–1912
Ribarsch, A.	Violin	1907–
Rietzel, Wm.	Viola	1881–1894
Rigg, A.	Trombone	1881–1886 1891–1897
Rissland, K.	Violin	1894–
Rogers, L. J.	Assistant librarian	1912–
Rohde, W.	Viola	1885–1886
Rosé, E.	'Cello	1891–1900
Ross, Wilhelm	Oboe	1882–1883
Roth, Otto	Violin	1887–
Ryan, T.	Viola	1883–1885
Sadony, P.	Bassoon	1905–
Sailer, Adolph	'Cello	1887–1889
Sauer, G. F.	Viola	1890–1892 1894–1909
Sauerquell, J.	Librarian	1889–
Sautet, A.	Oboe	1887–1912
Scheurer, K.	Viola	1907–1909
Schlimper, F. W.	Viola	1881–1882
Schmedes, Hakon	Violin	1903–1905
Schmid, K.	Horn	1907–1909
Schmidt, Ernst	'Cello	1882–1885
Schmidt, L., Jr.	Violin	1882–1885
Schneider, Julius	Horn	1885–1893

Schnitzler, I.	Violin	1892–1900
Schormann, E.	Horn	1881–1891
Schroeder, Alwin	'Cello	1891–1903 1910–1912
Schuchmann, Frank E.	Violin	1881–1907
Schuëcker, Heinrich	Harp	1886–1913
Schulz, Leo	'Cello	1889–1898
Schumann, C.	Horn	1881–1912
Schurig, R.	Bass	1902–
Schwerley, P.	Viola	1912–
Selmer, A.	Clarinet	1898–1901
Senia, T. B.	Percussion	1904–
Seydel, T.	Bass	1894–
Shuebruk, R.	Trumpet	1885–1887
Simpson, H. D.	Tympani	1881–1898
Smalley, R.	'Cello	1903–1904 1906–1912
Sokoloff, N.	Violin	1904–1907
Spoor, S.	Viola	1911–
Sprunt, C.	Violin	1900–1904
Staats, C. L.	Bass clarinet	1896–1897
Stein, Aug.	Bass	1881–1885 1887–1888
Steinke, B.	'Cello	1912–
Steinmann, H.	Bass	1881–1882
Stewart, George W.	Trombone	1881–1891
Stockbridge, A. B.	'Cello	1881–1883
Stolz, E.	Trombone	1891–1892
Strasser, E.	Clarinet	1881–1888
Strauss, H.	Violin Viola	1881–1882 1884–1887
Strube, G.	Violin	1890–1913
Stumpf, Karl	Bass clarinet	1907–
Suck, Aug.	'Cello	1881–1885
Suck, D. H.	Violin	1881–1882
Svećenski, Louis	Violin and Viola	1885–1903
Swornsbourne, W. W.	Violin	1882–1908
Tak, E.	Violin	1912–
Taubert, Otto	Violin	1885–1894
Theodorowicz, J.	Violin	1898–1903 1907–
Thomae, A.	Tuba	1898–1900
Tischer-Zeitz, H.	Violin	1885–1891 1892–1914
Tower, R. E.	Viola	1881–1883
Traupe, W.	Viola Violin	1901–1905 1905–1907
Trautmann, C.	Violin	1881–1884

APPENDIX

Urack, Otto	'Cello	1912–1914
Vannini, A.	Clarinet	1903–
Van Raalte, A.	Violin	1881–1882
Van Wynbergen, C.	Viola	1910–
Von Ette, Edw.	Viola	1881–1888
Warnke, H.	'Cello	1905–
Warnke, J.	'Cello	1908–
Weintz, C. J.	Viola	1881–1883
Weiss, Albert	Oboe	1896–1898
Weiss, E.	Violin	1889–1890
Wendler, G.	Horn	1909–
Wendling, Carl	Concert-master	1907–1908
Werner, H.	Violin	1908–
Whitmore, O. A.	Clarinet	1881–1882
Wiegand, E.	Bass	1885–1887
Witek, A.	Concert-master	1910–
Wittmann, F.	Viola	1913–
Zach, Max	Viola	1886–1907
Zahn, F.	Viola Percussion	1891–

SEASON OF 1881–1882

CONDUCTOR — Georg Henschel

First violins, 13; second violins, 11; violas, 10; violoncellos, 8; double basses, 8; flutes, 2; oboes, 2; clarinets, 2; bassoons, 2; contra-bassoon, 1; horns, 4; trumpets, 2; trombones, 3; tuba, 1; tympani, 1; harp, 1. TOTAL, 72 (including 4 temporary members).

SEASON OF 1884–1885

CONDUCTOR — Wilhelm Gericke

First violins, 15; second violins, 14; violas, 9; violoncellos, 8; double basses, 8; flutes, 4; oboes, 4; clarinets, 2; bassoons, 2; horns, 4; trumpets, 5; trombones, 3; tuba, 1; tympani, 1; harp, 1; bass drum 1. TOTAL, 81 (including 7 temporary members).

SEASON OF 1889–1890

CONDUCTOR — Arthur Nikisch

First violins, 17; second violins, 14; violas, 10; violoncellos, 9; double basses, 8; flutes, 3; oboes, 3; clarinets, 2; bassoons, 2; horns, 5; cornets, 2; trombones, 3; tuba, 1; tympani, 1; harp, 1; librarians, 2. TOTAL, 84.

APPENDIX

SEASON OF 1893–1894

CONDUCTOR — Emil Paur

First violins, 16; second violins, 14; violas, 10; violoncellos, 8; basses, 8; flutes, 3; oboes (and English horn), 3; clarinets, 2; bassoons, 2; horns, 4; cornets, 2; trombones, 3; tuba, 1; drums, 1; tympani, 1; harp, 1; librarian, 1. TOTAL, 81.

SEASON OF 1898–1899

CONDUCTOR — Wilhelm Gericke

First violins, 16; second violins, 14; violas, 10; violoncellos, 10; basses, 7; flutes, 3; oboes (and English horn), 3; clarinets, 2; bassoons, 3; horns, 4; trumpets, 3; trombones, 3; drums, 1; tympani, 1; harp, 1; tuba, 1; librarian, 1. TOTAL, 83.

SEASON OF 1906–1907

CONDUCTOR — Karl Muck

First violins, 16; second violins, 14; violas, 10; violoncellos, 11; basses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; horns, 6; trumpets, 5; trombones, 3; tuba, 1; tympani, 1; drums and castanets, 1; cymbals, 1; triangle, etc., 1; tambour, 1; harp, 1; librarian, 1. TOTAL, 96.

SEASON OF 1908–1909

CONDUCTOR — Max Fiedler

First violins, 16; second violins, 15; violas, 10; violoncellos, 10; basses, 8; flutes, 5; oboes, 3; clarinets, 3; bassoons, 3; English horn, 1; bass clarinet, 1; contra-bassoon, 1; horns, 8; trumpets, 4; trombones, 3; tuba, 1; harp, 1; tympani, 2; percussion, 4; librarian, 1. TOTAL, 100.

SEASON OF 1912–1913

CONDUCTOR — Karl Muck

First violins, 16; second violins, 14; violas, 10; violoncellos, 10; basses, 8; flutes, 4; oboes, 3; clarinets, 3; bassoons, 3; English horn, 1; bass clarinet, 1; contra-bassoon, 1; horns, 8; trumpets, 4; trombones, 4; tuba, 1; harp, 1; tympani, 2; percussion, 3; organ, 1; librarians, 2. TOTAL, 100.

APPENDIX C

THE REPERTOIRE. The following list includes all orchestral compositions performed by the Orchestra from 1881–82 to 1913–14, whether in Boston or in other places. The date given is that of the first performance, O., indicating October; N., November; D., December; J., January; F., February; Mr., March; A., April; My., May. Unless otherwise noted, the performance took place in Boston. The figure in parenthesis denotes the number of times the work has been given.

AKIMENKO, THEODOR. Lyric poem, Op. 20, F. 26, '04 (3).

ALBERT, EUGEN d'. Concerto, piano and orch., No. 2, Op. 12, F. 3, '05 (5). — Concerto, violoncello and orch., Op. 20, Mr. 8, '01 (8). — "Esther," overture, F. 2, '94 (1). — "The improvisator," overture, J. 1, '04 (5). — "The ruby," prelude, N. 29, '95 (2). — Symphony, No. 1, D. 2, '92 (1).

AMBROSIO, ALFRED d'. Concerto, violin and orch., Op. 29, D. 20, '07 (1).

ARENSKY, ANTON. Concerto, piano and orch., Op. 2, O. 13, '99 (2). — "Nala and Damayanti," introduction, J. 23, '03 (1).

ANDERSEN, CARL JOACHIM. Concertstück, flute and orch. (Cambridge), A. 6, '99 (1).

AUBER, DANIEL F. E. "Black domino," overture, D. 31, '98 (3). — "Carlo Broschi," overture, N. 16, '94 (10). — "Fra Diavolo," overture (Philadelphia), Mr. 28, '96 (1). — "Lac des fées," overture, N. 17, '82 (1). — "Masaniello," overture, O. 13, '82 (1). — "La part du diable," overture, J. 20, '82 (2). — "Prodigal son," overture, A. 11, '95 (1).

BACH, CARL PHILLIP EMMANUEL. Symphony, E-flat-major, No. 2, A. 10, '08 (2). — Symphony, D-major, N. 25, '81 (3).

BACH, JOHANN SEBASTIAN. Andante and Gavotte for strings (arr. by Bachrich), Mr. 30, '85 (9). — Chaconne, D-minor (orchestrated by Raff), A. 26, '89 (3). — Concerto, "Brandenburg," No. 3, Mr. 8, '07 (4). — Concerto for piano and orch., F-minor, J. 2, '13 (1). — Concerto for trumpet, flute, oboe, violin, and orch., No. 2, F-major, D. 27, '01 (2). — Concerto for

two violins and string orch., D-minor, O. 10, '90 (1). — Concerto for violin and orch., No. 1, A-minor, D. 5, '02 (4). — Concerto for violin and orch., No. 2, E-major, D. 3, '04 (3). — Passacaglia (orchestrated by Esser), J. 28, '87 (6). — Pastoral from Christmas Oratorio (arr. by R. Franz), N. 21, '84 (8). — Prelude, Adagio and Gavotte for strings (arr. by Bachrich), O. 17, '84 (26). — Prelude and Fugue (arr. by Abert), N. 6, '85 (3). — Suite, B-minor, No. 2, F. 12, '86 (4). — Suite, D-major, No. 3 (Air and Gavotte only), Mr. 16, '83 (1). — Suite, D-major, No. 3, D. 31, '87 (14). — Suite for flute and strings, B-minor, No. 2, J. 19, '94 (12). — Sinfonia (Shepherd's music), from Christmas Oratorio, D. 21, '94 (5). — Three sonato movements for orch. (Arr. by Gericke), J. 30, '85 (7). — Toccata in F. (orchestrated by Esser), J. 20, '82 (4).

BALAKIREFF, M. A. Overture on theme of a Spanish march, N. 24, '11 (1). — Symphony, C-major, Mr. 13, '08 (1).

BANTOCK, GRANVILLE. "Dante and Beatrice," poem for orch., O. 27, '11 (1). — "The Pierrot of the minute," comedy overture, O. 22, '09 (5).

BARGIEL, WOLDEMAR. Adagio for violoncello and orch., Op. 38, D. 9, '81 (6). — "Medea," overture, O. 31, '84 (3). — "Prometheus," overture, O. 19, '83 (2).

BAUMGARTNER, H. Adagio from a Symphony, My, 21. '86 (1).

BEACH, MRS. H. H. A. Concerto for piano and orch., Op. 45, A. 6, '00 (1). — Symphony, E-minor ("Gaelic"), O. 30, '96 (4).

BEETHOVEN, LUDWIG van. Andante cantabile from Trio, Op. 97, N. 7, '84 (3). — Concerto for piano and orch., No. 3, A. 21, '88 (7). — Concerto for piano and orch., No. 4, D. 16, '81 (29). — Concerto for piano and orch., No. 5, J. 27, '82 (48). — Concerto for violin and orch., D-major, Op. 61, O. 30, '85 (47). — Concerto for violin, violoncello, and piano, Op. 56, J. 20, '82 (2). — "Coriolanus," overture, F. 10, '82 (35). — "Dedication of the House," overture, O. 21, '81 (14). — "Egmont," overture, D. 16, '81 (72). — "Egmont," Clärchen's death, F. 15, '95 (2). — "Fidelio," overture, F. 22, '83 (20). — "King Stephen," overture, D. 8, '83 (7). — "Leonore," overture, No. 1, F. 17, '82 (9). — "Leonore," overture, No. 2, F. 24, '82 (16). — "Leonore," overture No. 3, Mr. 3, '82 (111). — "Namensfeier," overture, Mr. 22, '83 (31). — "Prometheus," finale, N. 17, '82 (11). — "Prometheus," selections from, D. 28, '88 (1). — "Prometheus," overture, J. 18, '84 (3). — Quartet for strings, Op. 59, No. 3, D. 26, '84 (2). — Romanza for violin and orch., Op. 50, J. 14, '98 (3). — "Ruins of Athens," overture, F. 8, '84 (2). — "Ruins of Athens," Turkish march, D. 28, '83 (3). — Septet, Op. 20, J. 16, '85 (1). — Symphony, No. 1, O. 28, '81 (21). — Symphony, No. 2, N. 11, '81 (40). — Symphony, No. 3, N. 18, '81 (89). — Symphony, No. 4, D. 2, '81 (50). — Symphony, No. 5, D. 16, '81 (114). — Symphony, No. 6, J. 6, '82 (44). — Symphony, No. 7, F. 3, '82 (84). — Symphony, No. 8, F. 17, '82 (59). — Symphony No. 9, Mr. 10, '82 (14). — [?] Symphony ("Jena"), C-major, D. 29, '11 (1).

APPENDIX

Bendix, Victor. Symphony, No. 4, A. 26, '07 (1).

Bennett, William Sterndale. Concerto for piano and orch, No. 4, J. 25, '14 (1). — "The Naiads," overture, F. 1, '83 (3).

Benoit, Peter. Symphonic poem for flute and orch., N. 16, '94 (2).

Berger, Wilhelm. Symphony, B-flat-major, Op. 71, N. 3, '99 (2).

Berlioz, Hector. "Benvenuto Cellini," overture, A. 6, '88 (54). — "The corsair," overture, J. 10, '95 (1). — "Damnation of Faust," Menuet, Dance of sylphs, Hungarian march, D. 22, '82 (28). — "Fehnic Judges," overture, D. 5, '02 (3). — "Harold in Italy," symphony, F. 15, '84 (27). — "King Lear," overture, J. 11, '84 (11). — "Rob Roy," overture, J. 21, '10 (5). — "Roman Carnival," overture, J. 5, '83 (65). — "Romeo and Juliet," symphony, F. 17, '88 (11). — "Symphonie Fantastique," D. 18, '85 (18).

Bernard, Émile. Concerto for violin and orch., G-major, J. 8, '86 (1). — Romance for flute and orch., J. 27, '92 (1).

Bird, Arthur. A carnival scene, J. 6, '92 (Young People's) (1). — Two episodes for orch., N. 1, '89 (1).

Bischoff, Hermann. Symphony, Op. 16, J. 3, '08 (7).

Bizet, Georges. "L'Arlesienne," suite, No. 1, N. 16, '87 (Young People's) (36). — "L'Arlesienne," suite, No. 2, My. 7, '86 (Popular) (11). — "Carmen," entr'acte and ballet music (Providence), N. 25, '96 (4). — "Children's games," little suite, D. 24, '96 (9). — "Patrie," overture, J. 3, '96 (6). — "Roma," suite, No. 3, F. 8, '84 (2).

Boccherini, Luigi. Minuet in A., N. 25, '81 (3).

Boehe, Ernst. "Taormina," tone poem, Op. 9, N. 29, '07 (3). — Ulysses' departure and shipwreck, from "The Voyage of Ulysses," Op. 6, Mr. 2, '06 (1).

Boëllmann, Leon. Symphonic variations for violoncello and orch. (Washington), F. 21, '11 (5).

Boieldieu, François Adrien. "Caliph of Bagdad," overture, N. 30, '83 (1). — "La dame blanche," overture (Popular), My. 28, '86 (1).

Borodin, Alexander. Eine Steppenskizze aus Mittel-Asien, F. 26, '92 (3). — Symphony, No. 1, J. 3, '90 (3). — Symphony, No. 2, D. 13, '12 (6).

Bossi, Enrico. Goldonian intermezzi, Op. 127, O. 6, '11 (5).

APPENDIX

BOURGAULT-DUCOUDRAY, LOUIS ALBERT. "The burial of Ophelia," O. '16, '96 (2).

BRAHMS, JOHANNES. Academic Festival, overture, N. 17, '82 (54). — Concerto for piano and orch., No. 1, N. 30, '00 (2). — Concerto for piano and orch., No. 2, Mr. 14, '84 (17). — Concerto for violin and orch., D-major, Op. 77, D. 6, '89 (33). — Concerto for violin and violoncello, A-minor, Op. 102, N. 17, '93 (10). — Hungarian dance, No. 5, J. 12, '83 (1). — Hungarian dances, Nos. 1, 2, 6, N. 28, '84 (11). — Hungarian dances, Nos. 1, 2, 3 (Worcester), D. 17, '84 (4). — Hungarian dances, Nos. 11, 13, 1, O. 6, '82 (1). — Hungarian dances, Nos. 11, 12, 13, 14, 15, J. 23, '03 (2). — Hungarian dances, Nos. 15, 17, 21, Mr. 20, '96 (3). — Serenade, A-major, Op. 16, N. 5, '86 (2). — Serenade, D-major, Op. 11, O. 27, '82 (3). — Symphony, No. 1, D. 9, '81 (59). — Symphony, No. 2, F. 24, '82 (78). — Symphony, No. 3, N. 7, '84 (43). — Symphony, No. 4, J. 22, '86 (39). — Tragic overture, O. 28, '81 (28). — Variations on a theme by J. Haydn, D. 5, '84 (28). — Waltzes, Op. 39, A. 26, '89 (13).

BROCKWAY, HOWARD. Sylvan suite, A. 5, '01 (1). — Symphony, D-major, Op. 12, A. 5, '07 (1).

BRUCH, MAX. Concerto, violin and orch., No. 1, O. 20, '82 (29). — Concerto, violin and orch., No. 2, Mr. 1, '89 (8). — Concerto, violin and orch., No. 3, Mr. 4, '92 (9). — Fantasia on Scottish airs, Op. 46, N. 23, '88 (19). — Kol Nidrei, violoncello and orch., N. 15, '89 (7). — "Lorelei," prelude, D. 15, '82 (6). — Romanza, violin and orch., Op. 42, F. 16, '94 (1). — Serenade, A-minor, violin and orch., F. 10, '05 (3). — Symphony, No. 3, Mr. 2, '83 (1).

BRUCKNER, ANTON. Symphony, No. 3, Mr. 8, '01 (1). — Symphony, No. 4, F. 10, '99 (1). — Symphony No. 5, D. 27, '01 (1). — Symphony No. 7, J. 4, '87 (7). — Symphony No. 8, Mr. 12, '09 (3). — Symphony No. 9, Mr. 31, '04 (4).

BRÜLL, IGNAZ. "Macbeth," overture, F. 1, '01 (1).

BRUNEAU, ALFRED. "Messidor," entr'acte symphonique, O. 16, '03 (5).

BÜLOW, HANS von. Funerale, Op. 23, No. 4, A. 6, '94 (1).

BURMEISTER, RICHARD. Concerto, piano and orch., D-minor, J. 2, '90 (1).

BUSONI, FERRUCCIO. Comedy overture, Op. 38, N. 24, '05 (1). — "Geharnischte," suite, Mr. 30, '06 (1). — Symphonic suite, Op. 25 (Gigue-Gavotte-Allegro), F. 19, '92 (1). — Symphonic tone poem, A. 14, '93 (1). — "Turandot," suite, F. 17, '11 (1).

CAËTANI, ROFFREDO. Symphonic prelude, A-minor, J. 27, '05 (1).

APPENDIX

CHABRIER, EMMANUEL. "Bourrée fantastique," for orch. (arr. by F. Mottl.), Mr. 3, '99 (6). — "España," rhapsody for orch., O. 15, '97 (30). — "Gwendoline," overture, O. 23, '96 (11). — "Gwendoline," prelude to Act II (Philadelphia), F. 7, '94 (10).

CHADWICK, GEORGE W. "Adonais," elegiac overture, F. 2, '00 (1). — "Aphrodite," symphonic fantasie, A. 4, '13 (1). — "Cleopatra," symphonic poem, D. 14, '06 (4). — "Euterpe," concert overture, A. 22, '04 (1). — "Melpomene," dramatic overture, D. 23, '87 (8). — Pastoral prelude, J. 29, '92 (1). — Scherzo in F. for orchestra, Mr. 7, '84 (1). — Sinfonietta D-major, F. 11, '10 (1). — Suite symphonique, E-flat-major, A. 13, '11 (1). — Symphonic sketches, F. 7, '08 (3). — Symphony, No. 2, B-flat, D 10, '86 (2). — Symphony, No. 3, F-major, O. 19, '94 (4). — "Thalia," overture, J. 12, '83 (1). — Theme, variations and fugue for organ and orch., A. 8, '09 (1).

CHARPENTIER, GUSTAVE. "Impressions of Italy," suite, Mr. 29, '01 (8).

CHAUSSON, ERNEST. Symphony, B-flat, Op. 20, D. 4, '05 (Philadelphia), (4). — "Viviane," symphonic poem, J. 31, '02 (7).

CHERUBINI, LUIGI. "The Abencerrages," overture, Mr. 2, '88 (3). — "Ali Baba," overture, D. 30, '81 (1). — "Anacreon," overture, O. 24, '84 (27). — "Faniska," overture, N. 18, '81 (1). — "L'hôtelliere portugaise," overture, N. 3, '82 (1). — "Lodoiska," overture, O. 27, '11 (3). — "Medea," overture, O. 26, '83 (3). — "Water carrier," overture, F. 22, '84 (10).

CHOPIN, FRÉDÉRIC. Andante and polonaise, piano and orch., N. 3, '82 (6). — Concerto, piano and orch., No. 1, E-minor, D. 22, '82 (27). — Concerto, piano and orch., No. 2, F-minor, Mr. 3, '83 (27).

CLAPP, PHILIP GREELEY. "Norge," tone poem (Cambridge), A. 29, '09 (1). — Symphony, E-minor, A. 10, '14 (1).

COERNE, LOUIS ADOLPHE. "Hiawatha," symphonic poem, A. 4, '94 (1).

CONVERSE, FREDERICK SHEPHERD. "Endymion's Narrative," romance for orch., A. 9, '03 (2). — "Festival of Pan," romance for orch., D. 21, '00 (2). — "Jeanne d' Arc," dramatic scenes for orchestra, Mr. 6, '08 (2). — "Mystic Trumpeter," orchestral fantasy, J. 25, '07 (2). — "Night" and "Day," two poems for piano and orch., J. 20, '05 (1). — "Ormazd," symphonic poem (Cambridge), F. 8, '12 (2). — Symphony, D-minor, J. 13, '98 (1).

CORNELIUS, PETER. "Barber of Bagdad," overture, O. 26. '88 (17).

COWEN, FREDERIC H. Symphony, No. 3 ("Scandinavian"), J. 26, '83 (6). — Symphony, No. 4 ("Welsh"), D. 23, '87 (1). — Symphony, No. 6, ("Idyllic"), N. 23, '00 (1).

APPENDIX

CURRY, ARTHUR MANSFIELD. "Atala," symphonic poem, A. 21, '11 (1).

DAVIDOFF, CARL. Concerto, violoncello and orch., No. 3, N. 25, '92 (4).

DAVISON, ARCHIBALD T. "Hero and Leander," overture (Cambridge), A. 23, '08 (1).

DEBUSSY, ACHILLE CLAUDE. "The afternoon of a faun," Prelude for orch., D. 30, '04 (24). — "Iberia," "Images," No. 2, for orch., A. 21, '11 (7). — "Rondes des Printemps," "Images," No. 3, for orch., N. 25, '10 (3). — "The Sea," three orchestral sketches, Mr. 1, '07 (5). — "Printemps," Suite for orch., J. 23, '14 (1). — "Three Nocturnes," Nos. I–II (Philadelphia), D. 4, '05 (3). — Nos. I–II–III, D. 11, '08 (2).

DE KOVEN, REGINALD. Dance and march of the gnomes, J. 6, '92 (Young People's) (1).

DELIBES, LÉO. "Sylvia," ballet music: Cortège de Bacchus, O. 26, '83 (2). — Intermezzo and valse lente, Pizzicati, F. 10, '82 (7). — Pizzicati (Wakefield), O. 17, '83 (1). — Waltz, My. 14, '86 (Popular) (1). — Prelude, intermezzo and Waltz, Pizzicati, Cortège de Bacchus (Cambridge), A. 4, '95 (4).

DELIUS, FREDERICK. "Brigg fair," English rhapsody for orch., D. 2. '10 (1). — "Paris," a night piece for orch., N. 26, '09 (1).

DEMERSSEMAN, JULES AUGUSTE. Concert fantasie, flute and orch., on themes from "Oberon," N. 13, '89 (Young People's) (4).

DE SWERB, JULES. Concerto for violoncello and orch., D-minor, N. 7, '84 (2).

DITTERSDORF, KARL von. Symphony, C-major, J. 15, '97 (1).

DOHNANYI, ERNST von. Concerto, piano and orch., E-minor, N. 2, '00 (5). — Concertstück, violoncello and orch. (Indianapolis), J. 29, '08 (2). — Symphony, D-minor, N. 27, '03 (3).

DRAESEKE, FELIX. Jubilee overture, D. 8, '99 (2).

DUBOIS, THEODORE. "Frithjof," overture, F. 5, '04 (1).

DUCASSE, ROGER. Suite française in D-major, A. 15, '10 (1).

DUKAS, PAUL. "The Sorcerer's Apprentice," O. 21, '04 (21).

DUPARC, HENRI. "Lenore," symphonic poem, N. 4, '96 (1).

DVOŘÁK, ANTONIN. "Carnival," overture, J. 4, '95 (23). — Concerto for

violin and orch., A-minor, N. 16, '00 (5). — Concerto for violoncello and orch., B-minor, D. 18, '96 (12). — "An hero's song," symphonic poem, N. 17, '99 (1). — "Husitska," overture, N. 25, '92 (12). — "Legends," Op. 59 (first set), N. 5, '86 (2). — "Nature," overture, D. 6, '95 (41). — "Othello," overture, F. 5, '97 (9). — "The peasant a rogue," overture, Mr. 7, '84 (1). — Rondo for violoncello and orch., Mr. 27, '97 (2). — Scherzo capriccioso, Op. 66, J. 27, '88 (22). — Slavonic dance, No. 3, D. 12, '82 (1). — No. 8, F. 22, '84 (1). — Slavonic dances, Nos. 4, 1, N. 4, '81 (1). — Nos. 6, 15, Mr. 16, '83 (1). — Slavonic rhapsody, No. 1, D. 22, '86 (3). — Slavonic rhapsody, No. 2, O. 20, '93 (6). — Slavonic rhapsody, No. 3, O. 23, '96 (4). — Suite in D, Op. 39, O. 21, '87 (25). — Symphonic variations on an original theme, Op. 78, F. 21, '89 (9). — Symphony, No. 1, D-major, O. 26, '83 (6). — Symphony No. 2, D-minor, O. 22, '86 (11). — Symphony, No. 4, G-major, F. 26, '92 (6). — Symphony No. 5, E-minor ("From the new world"), D. 29, '93 (48). — "Waldesruhe," adagio for violoncello (Cambridge), J. 24, '95 (6). — "The Wood Dove," symphonic poem, O. 13, '05 (4).

ECKER, WENZEL. Concert overture, A. 21, '88 (1).

ECKERT, CARL. Concerto, violoncello and orch., A-minor, Op. 26, N. 15, '89 (3).

ELGAR, EDWARD. "Chanson de Matin" (Washington), N. 7, '05 (2). — "Chanson de Nuit" (Washington), N. 7, '05 (2). — "Cockaigne," overture, N. 29, '01 (7). — "In the South," concert overture, D. 29, '05 (9). — Symphony, No. 1, A-flat-major, F. 26, '09 (5). — Symphony, No. 2, E-flat-major, D. 1, '11 (1). — Variations on an original theme ("Enigma"), Op. 36, D. 24, '03 (6).

ENESCO, GEORGES. Rhapsodie roumaine, Op. 11, No. 1, F. 16, '12 (4). — Suite for orch., Op. 9, Mr. 31, '11 (5).

ERNST, HEINRICH. Concerto for violin and orch., Op. 23 (Providence), N. 16, '82 (3). — Fantasia for violin on airs from Rossini's "Othello," N. 30, '94 (1). — Hungarian song for violin and orch. (Cambridge), N. 5, '85 (5).

ERTEL, JEAN PAUL. "The Midnight Review," symphonic poem, Op. 16, A. 16, '08 (1).

ESSER, HEINRICH. Suite No. 2, A-minor, O. 14, '87 (1).

FAURÉ, GABRIEL. "Pelléas and Mélisande," suite, Op. 80, D. 16, '04 (5).

FIBICH, ZDENKO. "A Night at Karlstein," overture, Op. 26, J. 30, '03 (3).

FLOERSCHEIM, OTTO. "Consolation," symphonic poem, Op. 21, D. 10, '86 (1). — "Elevation," symphonic poem, J. 27, '88 (1). — Prelude and fugue, F. 5, '92 (1). — Scherzo, Mr. 14, '90 (1).

APPENDIX

FOOTE, ARTHUR. Four character pieces after the Rubáiyát of Omár Khayyám, Op. 48, A. 19, '12 (1). — "Francesca da Rimini," symphonic prologue, Op. 24, J. 23, '91 (3). — "In the Mountains," overture, Op. 14, F. 4, '87 (3). — Serenade for string orchestra, Op. 25, Intermezzo and Gavotte, A. 6, '93 (1). — Praeludium, Intermezzo and Gavotte (Salem), A. 11, '93 (1). — Suite for strings, No. 2, Op. 21, My. 14, '86 (2) (Popular). — Suite in D-minor, Op. 36, Mr. 6, '96 (2). — Suite in E-major, Op. 63, A. 16, '09 (2).

FORSYTH, CECIL. "Chant celtique," for viola and orch., A. 26, '12 (1).

FRANCK, CÉSAR. "The accursed huntsman," symphonic poem, Mr. 1, '01 (11). — "The Aeolidae," symphonic poem, F. 16, '00 (9). — "The Redemption," symphonic piece from, D. 27, '07 (1). — "Psyche and Eros," D. 1, '05 (5). — Symphonic variations for piano and orch. (Philadelphia), J. 16, '01 (3). — Symphony in D-minor, A. 14, '99 (25).

FRIED, OSKAR. Prelude and double fugue for string orch., Op. 10, Mr. 28, '07 (1).

FUCHS, ROBERT. Serenade, No. 1, Op. 9, Mr. 6, '85 (2). — Serenade, No. 2, Op. 14, O. 24, '84 (2). — Serenade, No. 3, N. 4, '87 (3). — Symphony, C-major, O. 30, '85 (2).

GADE, NIELS W. "In the Highlands," overture, F. 3, '82 (2). — "Michel Angelo," overture, O. 2, '88 (1). — "Novelletten" for strings, Op. 53, Mr. 23, '88 (1). — "Ossian," overture, O. 20, '82 (8). — Symphony, B-flat, No. 4, Mr. 22, '83 (3). — Symphony, C-minor, J. 14, '87 (2).

GERICKE, WILHELM. Concert overture (W. Ecker), O. 30, '85 (1). — Serenade for strings, three movements, Mr. 12, '86 (2).

GERNSHEIM, FRIEDRICH. Concerto for violin and orch., Op. 42, O. 22, '97 (1). — Symphony in E-flat, No. 2, D. 8, '82 (1). — "To a Drama," tone poem, Op. 82, J. 27, '11 (1).

GILBERT, HENRY F. Comedy overture on negro themes, A. 13, '11 (3).

GILSON, PAUL. "La Mer," symphonic sketches, Mr. 24, '93 (2).

GLAZOUNOFF, ALEXANDER. "Carnival," overture, A. 8, '04 (1). — Concerto for violin and orch., Op. 82, O. 27, '11 (1). — "The Kremlin," symphonic picture, Op. 20, J. 26, '06 (1). — Lyric poem, Op. 1, O. 15, '97 (1). — Overture solennelle, Op. 73, F. 14, '02 (9). — "Raymonda," suite from, Op. 57a, J. 24, '02 (1). — "Spring," musical picture, Op. 34, A. 8, '09 (1). — Symphony, No. 4, E-flat, O. 23, '03 (8). — Symphony, No. 5, B-flat-major, N. 23, '06 (25). — Symphony, No. 6, C-minor, O. 20, '99 (5).

GLINKA, MICHAEL I. "Konnarinskaja," N. 16, '83 (5). — "Russlan and Ludmilla," overture, Mr. 2, '94 (1).

APPENDIX

GLUCK, CHRISTOPH WILLIBALD. Ballet suite (arr. by Gevaert), D. 2, '81 (81). — "Don Juan," selections from ballet (arr. by Kretschmar), D. 24, '96 (1). — Gavotte in A. (arr. by Brahms), J. 25, '84 (1). — "Iphigenia in Aulis," overture, J. 4, '84 (12). — "Orpheus," Reigen Seliger Geister und Furien Danse, from, J. 11, '89 (2).

GODARD, BENJAMIN. Concerto romantique, N. 16, '83 (3). — "Jocelyn," suite No. 1, F. 12, '96 (5). — "Symphonie orientale," F. 13, '91 (6). — "Le Tasse," danse des bohémiens, Mr. 1, '84 (1). — "Valse," for flute and orch. (Providence), J. 27, '92 (1).

GOETZ, HERMANN. "Spring," overture, Mr. 29, '95 (1). — Symphony, F-major, Mr. 18, '87 (17).

GOLDMARK, CARL. Concerto for violin and orch., A-minor, D. 5, '90 (11). — "Cricket on the Hearth," Prelude to Part III, N. 20, '96 (7). — "In Italy," overture, F. 3, '05 (7). — "In the Spring," overture, A. 18, '90 (25). — "Merlin," chorus and dance of spirits, J. 9, '03 (3). — "Penthesilea," overture, F. 19, '86 (7). — "Prometheus Bound," overture, O. 31, '90 (11). — "Sakuntala," overture, O. 27, '82 (64). — "Sappho," overture (Cambridge), N. 18, '94 (11). — Scherzo in A-major, N. 2, '00 (2). — Symphony ("Rustic Wedding"), No. 1, J. 23, '85 (27). — Symphony, No. 2, A. 6, '88 (5).

GOLDMARK, RUBIN. "Hiawatha," overture, J. 12, '00 (10). — "Samson," tone poem, Mr. 13, '14 (2).

GOLTERMANN, GEORG. Cantilena for violoncello and orch., F. 25, '98 (1). — Concerto for violoncello and orch., Op. 14, O. 18, '89 (1).

GORDIGIANI, LUIGI. Notturnino (Cambridge), O. 30, '02 (2).

GOUNOD, CHARLES FRANÇOIS. "La Colombe," entr' acte (Newport), O. 11, '83 (11). — Funeral march of a Marionette, O. 27, '02 (7). — Hymn to St. Cecilia for string orch. (Fall River), O. 18, '88 (4). — "Philemon and Baucis," dance of Bacchantes, F. 29, '84 (2). — "Queen of Sheba," ballet music (Cambridge), D. 6, '83 (6). — Vision of Jeanne d' Arc, for violin and orch., J. 20, '92 (1).

GRAEDNER, HERMANN. Capriccio, Op. 4, Mr. 8, '89 (1). — Concerto for violoncello and orch., Op. 45, Mr 12, '09 (3). — "Lustspiel," overture, F. 17, '88 (1).

GRAMMANN, KARL. Prelude, "Melusine," Op. 24, J. 6, '82 (3).

GRÉTRY, ANDRÉ ERNEST MODESTE. "Cephalus and Procris," three dances from (arr. by Mottl), N. 13, '08 (7).

APPENDIX

GRIEG, EDWARD HAGERUP. Concerto for piano and orch., A-minor, O. 28, '81 (22). — "From Holberg's Time," suite, A. 12, '89 (2). — "In Autumn," overture, A. 19, '07 (4). — Old Norwegian romance with variations, N. 17, '11 (1). — "Peer Gynt," suite, No. 1, Nos. 1, 2, 3, 4, J. 24, '90 (44). — "Peer Gynt," suites, Nos. 1 and 2; 1, 2, 3, 4, of No. 1, and 1, 3, 4 of No. 2, O. 15, '09 (1). — Symphonic dances, Op. 64, J. 26, '00 (2). — Two melodies for string orch., Op. 34, F. 2, '83 (3).

GRIMM, J. O. Symphony in D-minor, F. 22, '84 (1).

GUILMANT, FÉLIX ALEXANDRE. Symphony No. 1, D-minor, A. 9, '03 (1).

HADLEY, HENRY KIMBALL. "The Culprit Fay," rhapsody, N. 18, '10 (1). — "Salome," tone poem, A. 12, '07 (1). — Symphony, No. 2, "The Four Seasons," A. 14, '05 (1). — Symphony, No. 3, B-minor, A. 10, '08 (1).

HALM, AUGUST. Symphony, D-minor, A. 22, '10 (1).

HAMERIK, ASGER. Concert romance for violoncello and orch., A. 8, '97 (1).

HANDEL, GEORG FRIEDRICH. Concerto for oboe and strings, F. 17, '88 (4). — Concerto for organ and orch., No. 4, D-minor, O. 19, '00 (1). — Concerto for strings and wind, F-major, D. 24, '91 (17). — Concerto grosso, No. 5 in D, J. 30, '91 (1). — Concerto grosso, No. 6 in G-minor, F. 21, '95 (1). — Concerto grosso, No. 7, F. 29, '84 (1). — Concerto grosso, No. 10 in D-minor, F. 23, '94 (3). — Concerto grosso, No. 12 in B-minor, F. 27, '85 (2). — "Largo," N. 14, '84 (55). — Overture No. 1, D-major, D. 24, '96 (7). — "Water Music," D. 11, '85 (4).

HARCOURT, EUGENE. "Tasso," overture, Mr. 23, '06 (1).

HARTMANN, EMIL. "A Northern Campaign," overture, Op. 25, F. 16, '94 (1).

HAUSEGGER, SIEGMUND von. "Barbarossa," symphonic poem, A. 18, '02 (1).

HAYDN, JOSEF. Concerto for violoncello and orch., in D, N. 21, '90 (7). — Symphony No. 1 (B and H.), N. 13, '91 (4). — Symphony No. 2 (B. and H.), D. 5, '84 (23). — Symphony No. 3, E-flat, J. 29, '86 (1). — Symphony in D-major ("The Clock") (B. and H., No. 4), A. 5, '95 (1). — Symphony No. 5, D-major, N. 16, '00 (2). — Symphony No. 6 (B. and H.) ("Surprise"), D. 9, '87 (11). — Symphony No. 7 (B. and H.), O. 20, '82 (7). — Symphony No. 8 (B. and H.), D. 15, '05 (1). — Symphony, C-minor, No. 9, A. 12, '89 (7). — Symphony, No. 10 (B. and H.), D. 19, '02 (1). — Symphony in G, No. 11 ("Military"), N. 2, '83 (4). — Symphony in B-flat, No. 12 (B. and H.), O. 21, '81 (6). — Symphony in G-major, No. 13 (B. and H.), N. 8, '89 (26). — Symphony in D-major ("La Chasse"), Mr. 3, '99 (5). — Symphony in C-major ("The Bear"), D. 6, '89 (6). — Symphony in G ("Oxford"), N. 19, '86 (11). — Symphony in C-major, (Rieter-Biedermann No. 3), A. 21, '99 (2). — Variations on the Austrian National Hymn, D. 12, '84 (6).

APPENDIX

HENSCHEL, GEORG. Ballad for violin and orch. (Salem), F. 21, '84 (3). — Concerto for piano and orch., E-flat, D. 1, '82 (5). — "Hamlet," suite, Op. 50, A. 14, '92 (1). — Serenade in canon form for strings, Op. 23, J. 18, '84 (1).

HENSELT, ADOLF von. Concerto for piano and orch., F-minor, Op. 16, F. 3, '82 (16).

HERBECK, JOHANN FRANZ von. "Tanz Momente," F. 20, '85 (2).

HÉROLD, LOUIS JOSEPH FERDINAND. "Zampa," overture, J. 6, '82 (4).

HEUBERGER, RICHARD. "Cain," overture, N. 12, '86 (1). — Variations on a theme by Schubert, D. 19, '90 (1).

HILLER, FERDINAND von. Capriccio, "The Sentinal," D. 30, '81 (6). — Concerto for piano and orch., Op. 69, N. 9, '83 (1).

HINTON, ARTHUR. Concerto for piano and orch., D-minor, Op. 24, Mr. 6, '08 (1).

HOLBROOKE, JOSEF. "Queen Mab," poem for orch., Op. 45, J. 3, '13 (2).

HOPEKIRK, HELEN. Concert piece in D-minor for piano and orch., A. 15, '04 (1). — Concerto for piano and orch. in D-major, D. 27, '00 (1).

HUBER, HANS. Symphony No. 2 in E-minor, O. 24, '02 (4).

HUMMEL, JOHANN NEPOMUK. Concerto for piano and orch. in B-minor, Op. 29, D. 21, '83 (1).

HUMPERDINCK, ENGELBERT. "The Forced Marriage," overture, D. 20, '07 (5). — "Hänsel and Gretel," Prelude, D. 22, '97 (9). — "Hänsel and Gretel," Dream music and pantomine, N. 1, '95 (1). — Humoresque, N. 11, '92 (2). — "The King's Children," selections from, D. 24, '96 (4). — A Moorish rhapsody, O. 27, '99 (5).

HUSS, HENRY HOLDEN. Concerto for piano and orch., B-major, Op. 10, D. 28, '94 (5). — Rhapsody for piano and orch., O. 29, '86 (1).

INDY, VINCENT d'. "The Enchanted Forest," symphonic legend, Op. 8, O. 30, '03 (5). — "Medea," suite, Op. 47, F. 9, '00 (1). — "Istar," symphonic variations, F. 17, '99 (8). — "Saugefleurie," Legende (Baltimore), D. 6, '05 (3). — "The Stranger," entr'acte from, Mr. 4, '04 (1). — "Summer Day on the Mountain," Op. 61, A. 24, '08 (2). — Symphony, B-flat-major, No. 2, J. 6, '05 (1). — Symphony on a Mountain Air, Op. 25, A. 4, '02 (6). — "Wallenstein," trilogy, O. 18, '07 (8).

JAQUES-DALCROZE, ÉMILE. Concerto for violin and orch., C-minor, Op. 50, Mr. 9, '06 (5).

APPENDIX

JOACHIM, JOSEF. Concerto for violin and orch., Op. 11, N. 25, '81 (5).

JOHNS, CLAYTON. Berceuse and scherzo for strings, Mr. 22, '94 (1).

JUON, PAUL. "Vaegtevise," fantasy on Danish folk-songs, Op. 31, D. 26, '13 (2).

KAHN, ROBERT. Overture, "Elegy," Mr. 8, '95 (2).

KAUN, HUGO. "Minnehaha," symphonic poem, No. 1, J. 29, '04 (1).

KLENGEL, JULIUS. Capriccio for violoncello and orch., Op. 8 (Buffalo), My. 3, '92 (17). — Scherzo for violoncello and orch. (Cambridge), J. 21, '92 (1).

KLUGHARDT, AUGUST. Concerto for violoncello and orch., Op. 59, D. 20, '12 (2). — Symphony No. 3 in D-major, Mr. 6, '91 (1).

KNORR, IWAN. Variations on an Ukraine folk-song, Op. 7, Mr. 29, '95 (1).

KOESSLER, HANS. Symphonic variations, Mr. 14, '02 (3).

KORBAY, FRANCIS. "Nuptiale" for orch., Ap. 6, '88 (1).

KRUG, ARNOLD. "Othello," symphonic prologue, J. 14, '87 (6).

LACHNER, FRANZ. Suite in D-minor, Op. 113, march from, O. 28, '81 (2). — Suite entire, N. 30, '88 (6).

LALO, EDOUARD. Concerto for violin and orch., Op. 20, D. 23, '10 (1). — Concerto for violoncello and orch., D-minor (Philadelphia), A. 27, '91 (10). — Fantasie norwegienne for violin and orch., D. 19, '84 (3). — "Namouna," suite, J. 3, '96 (4). — Rhapsody for orch. ("Norwegian"), D. 21, '88 (5). — "Le roi d'ys," overture, N. 20, '91 (9). — "Symphonie espagnole," for violin and orch., Op. 21, N. 11, '87 (29).

LANG, MARGARET RUTHVEN. Dramatic overture, A. 7, '93 (1).

LANGER, FERDINAND. Concerto for flute and orch., N. 16, '87 (1). — "Dornröschen," Introduction, A. 11, '95 (1).

LAVIGNAC, ALBERT. Serenade for flute and orch. (Providence), J. 27, '92 (1).

LENDVAI, ERWIN. Symphony in D-major, Op. 10, F. 14, '13 (2).

LIADOFF, ANATOL. "Baba-Yaga," Op. 56, J. 6, '11 (1).

LINDNER, AUGUST. Concerto for violoncello and orch., Op. 34, D. 28, '88 (2).

APPENDIX

LINDNER, E. "Serenade," for violoncello and orch. (Cleveland), My. 8, '93 (2).

LISZT, FRANZ. "Battle of the Huns," symphonic poem, Mr. 29, '01 (4). — "Christus," march of the Three Holy Kings, D. 19, '02 (1). — "Christus," Shepherd's song at the cradle and march of Three Holy Kings, D. 28, '06 (1). — Concerto for piano and orch., E-flat, No. 1, O. 16, '85 (62). — Concerto for piano and orch., A-major, No. 2, F. 22, '84 (30). — "Concerto pathétique," for piano and orch. (arr. by Burmeister), O. 25, '01 (2). — "Dance of Death," for piano and orch. (Cambridge), J. 9, '02 (6). — "Faust," Episode from Lenau's, N. 18, '87 (23). — Faust symphony (with chorus), Mr. 10, '99 (2). — Faust symphony (without chorus), Mr. 22, '94 (2). — Faust symphony, "Gretchen," movement, N. 20, '85 (2). — "Festklänge," symphonic poem, D. 27, '89 (8). — "Hungaria," symphonic poem, J. 23, '14 (4). — Hungarian fantasy for piano and orch., Mr. 3, '82 (4). — Hungarian rhapsody, No. 1, D. 24, '85 (24). — Hungarian rhapsody, No. 2, J. 25, '84 (23). — Hungarian rhapsody, No. 2 (arr. by Liszt and Doppler), N. 2, '83 (13). — Hungarian rhapsody, No. 3, O. 28, '98 (1). — Hungarian rhapsody, No. 6 ("The Carnival in Pesth"), F. 19, '97 (7). — "Ideale," symphonic poem, J. 25, '89 (5). — Polonaise, No. 2, E-flat, O. 21, '88 (7). — "Les Préludes," symphonic poem, D. 9, '81 (82). — "Mazeppa," symphonic poem (New York), Mr. 29, '94 (9). — "Orpheus," symphonic poem, J. 16, '85 (4). — Sermon of St. Francis of Assisi to the birds (arr. by Mottl.), D. 2, '04 (6). — Spanish rhapsody for piano and orch. (arr. by Busoni), J. 26, '94 (8). — Symphony after Dante's "Divina Commedia," F. 26, '86 (4). — "Tarantelle de bravura" (Providence), J. 1, '90 (1). — "Tasso," symphonic poem, F. 9, '83 (35).

LITOLFF, HENRY CHARLES. Concerto for piano and orch. ("Symphonie national hollandaise"), No. 3, Op. 45, D. 13, '89 (4). — "King Lear," overture, J. 6, '92 (2) (Young People's).

LOCATELLI, PIETRO. Sonata for violoncello (Cambridge), J. 6, '98 (2).

LOEFFLER, CHARLES MARTIN. "Death of Tintagiles," symphonic poem, J. 7, '98 (11). — "Devil's villanelle," Op. 9, N. 24, '05 (3). — Divertimento in A-minor for violin and orch., J. 4, '95 (6). — Fantastic concerto for violoncello and orch., F. 2, '94 (8). — "Pagan poem," Op. 14, N. 22, '07 (4). — Les veillées de l'Ukraine, suite for violin and orch., N. 20, '91 (7).

MAAS, LOUIS. Concerto for piano and orch., C-minor, Op. 12, J. 6, '82 (2).

MACDOWELL, EDWARD ALEXANDER. Concerto for piano and orch., No. 1, A-minor, N. 18, '92 (3). — Concerto for piano and orch., No. 2, D-minor, A. 12, '89 (14). — "Lamia," symphonic poem, Op. 29, O. 23, '08 (4). — "Launcelot and Elaine," symphonic poem, Op. 25, J. 10, '90 (6). — Suite in A-minor, Op. 42, O. 23, '91 (9). — Suite No. 2 in E-minor ("Indian"), Op. 48, J. 31, '95 (16). — Two poems for orch., "Hamlet" and "Ophelia," Op. 22, J. 27, '93 (1).

APPENDIX

MACKENZIE, ALEXANDER. "La belle dame sans merci"; ballade for orch., F. 18, '87 (2). — "Pibroch," suite for violin and orch., Op. 42, J. 30, '03 (3).

MAGNARD, ALBERIC. " Chant funèbre " (Philadelphia), D. 4, '05 (3).

MAHLER, GUSTAV. Symphony No. 5, C-sharp-minor, F. 2, '06 (9).

MANDL, RICHARD. Overture to a Gascon chivalric drama (Cambridge), Mr. 2, '11 (2).

MAQUARRE, ANDRÉ. "On the Sea Cliffs," Mr. 26, '09 (1).

MARSCHNER, HEINRICH. "Hans Heiling," overture (Popular), My. 14, '86 (8).

MASCAGNI, PIETRO. Intermezzo sinfonico from "Cavalleria Rusticana" (Providence), N. 18, '91 (1).

MASSENET, JULES. "Le Cid," ballet music, J. 6, '92 (1) (Young People's). — "Les Erinnyes," incidental music, J. 14, '98 (7). — Entr'acte, finale only, Mr. 7, '84 (1). — "Esclarmonde," suite, Mr. 2, '92 (5). — Hungarian scene, N. 27, '04 (1). — "Phédre," overture, F. 17, '82 (5). — "Scènes Alsaciennes," J. 19, '83 (1). — "Scènes pittoresques," F. 5, '86 (3).

MEHUL, ÉTIENNE. "Joseph," overture, N. 18, '81 (1).

MENDELSSOHN-BARTHOLDY, FELIX. "Athalie," overture, D. 9, '81 (13). — "Calm sea and prosperous voyage," J. 1, '86 (25). — "Camacho's Wedding," overture, N. 11, '81 (4). — Capriccio for piano and orch., B-minor, N. 3, '82 (3). — Concerto for piano and orch., No. 1, G-minor (Milwaukee), My. 5, '87 (7). — Concerto for violin and orch., E-minor, F. 17, '82 (51). — " The fair Melusine," overture, F. 27, '85 (17). — " Fingal's Cave," overture ("The Hebrides"), J. 4, '83 (Worcester) (29). — "Midsummer Night's Dream," incidental music to, A. 13, '94 (1); — overture, F. 9, '83 (18); overture, scherzo, notturno, and wedding march, D. 5, '84 (16); — wedding march, Mr. 10, '82 (3); — notturno, O. 26, '83 (2); — scherzo, D. 2, '87 (9); — scherzo and notturno (Cambridge), J. 19, '93 (2); overture, scherzo, and wedding march, A. 26, '01 (1). — Overture in C, Op. 101, F. 1, '84 (1). — "Ruy Blas," overture, O. 20, '82 (19). — " St. Paul," overture, Mr. 30, '83 (1). — "Son and Stranger," overture, J. 23, '85 (1). — Symphony in A-minor, No. 3 ("Scotch"), J. 19, '83 (37). — Symphony in A-major, No. 4 ("Italian"), O. 24, '84 (28). — Symphony in D-major, No. 5 ("Reformation"), J. 20, '82 (4).

MEYERBEER, GIACOMO. "Star of the North," overture, N. 27, '04 (1). — "Struensee," overture, F. 28, '90 (1). — "Struensee," polonaise, N. 24, '82 (2).

MOLIQUE, BERNHARD. Concerto for violin and orch., in A-minor, No. 5, F. 1, '89 (1). — A. 26, '94 (2).

APPENDIX

MONSIGNY, PIERRE ALEXANDRE. Chaconne et rigaudon (Aline), (arr. by Gevaert), O. 13, '82 (9).

MOOR, EMMANUEL. Concerto, piano and orch., Op. 57, A. 16, '08 (1).

MOSCHELES, IGNAZ. "Maid of Orleans," overture, Mr. 3, '82 (7).

MOSZKOWSKI, MORITZ. Concerto, for violin and piano in C, Op. 30, J. 4, '89 (10). — "The Nations," suite, Op. 23, Mr. 20, '89, (Young People's). — Suite No. 1, Op. 39 A. 13, '88 (15).

MOZART, WOLFGANG AMADEUS. Adagio and fugue for strings (K. 546), N. 25, '10 (1). — Andante with variations in D-minor from Divertimento No. 17 (K. 334), O. 18, '95 (1). — Concerto for flute and harp in C, J. 11, '84 (4). — Concerto for horn and orch., J. 30, '89 (2) (Young People's.) — Concerto for piano and orch. B-flat, No. 4 (Cambridge), D. 2, '86 (1). — Concerto for piano and orch. (K. 26), D-major (Cambridge), N. 17, '98 (1). — Concerto for piano and orch., D-minor, F. 19, '86 (3). — Concerto for piano and orch. (K. 503), Mr. 22, '83 (1). — Concerto for two pianofortes and orch., E-flat (K. 365), O. 19, '83 (2). — Concerto for violin and orch., A-major (K. 219), (Providence), D. 31, '07 (4). — Concerto for violin and orch., D-major (K. 218), A. 19, '12 (3). — Concerto, symphonic, for violin and viola, first movement, J. 1, '92 (1). — "Don Giovanni," overture, D. 18, '85 (8). — Fantasia in C-minor for piano and orch., J. 27, '82 (1). — "Magic flute," overture, D. 2, '81 (26). — "Marriage of Figaro," overture, J. 28, '87 (13). — Masonic funeral music, J. 27, '82 (6). — Notturno and serenade in D for four small orchestras, J. 27, '82 (2). — Quintet, G-minor for strings, Adagio only, D. 31, '87 (1). — "Il seraglio," overture, D. 22, '82 (2). — Serenade ("Haffner"), 1st, 2d, 3d, and 8th movements, N. 13, '85 (6). — Serenade ("Haffner"), 1st, 2d, 3d, 4th, 6th, and 8th movements, J. 2, '14 (1). — Serenade for wind instruments, No. 11, E-flat-major, A. 5, '95 (1). — Symphony, C-major (B. and H. No. 6) (Providence), N. 16, '82 (2). — Symphony C-major (K. 338), Mr. 31, '99 (2). — Symphony C-major (K. 425), Mr. 16, '00 (2). — Symphony, C-major, (K. 551) ("Jupiter"), F. 6, '85 (24). — Symphony, D-major (K. 385), J. 9, '85 (3). — Symphony, D-major (K. 504), J. 27, '82 (6). — Symphony, D-major, Op. 22, Mr. 18, '87 (6). — Symphony, D-major ("Parisian"), Op. 88, O. 28, '87 (5). — Symphony, E-flat (K. 543), J. 25, '84 (23). — Symphony, G-minor (K. 183), O. 27, '99 (2). — Symphony, G-minor (K. 550), N. 4, '81 (30). — Three German dances (K. 605), J. 17, '08 (4). — "Titus," overture, D. 21, '83 (1). — Turkish march (arr. by Herbeck), O. 23, '85 (7).

MRACZEK, JOSEPH GUSTAV. Symphonic burlesque after Wilhelm Busch's "Max and Moritz," Mr. 14, '13 (4).

MUELLER-BERGHAUS, CARL. Romance for violoncello and orch., N. 30, '83 (1).

APPENDIX

NICODÉ, JEAN LOUIS. "The Sea," symphonic poem, Mr. 2, '92 (1). — Symphonic variations, Op. 27, F. 7, '90 (1).

NICOLAI, OTTO. "The Merry Wives of Windsor," overture, N. 4, '81 (18). — Overture on the choral, "A Safe Stronghold our God is still" (no chorus), J. 1, '09 (1).

NOREN, HEINRICH GOTTLIEB. "Kaleidoskop," theme and variations for orch., D. 11, '08 (2).

NOSKOWSKI, SIEGMUND, "The Steppe," symphonic poem, Op. 66, Mr. 15, '07 (3).

PADEREWSKI, IGNACE JAN. Concerto for piano and orch., A-minor, Op. 17, Mr. 13, '91 (14). — Symphony in B-Minor, Op. 24, F. 12, '09 (7).

PAGANINI, NICOLO. Caprice for violin and orch., A-minor, Op. 1, J. 14, '98 (2). — Concerto for violin and orch. in D-major, No. 1 (Newport), O. 11, '83 (15). — Concerto (in one movement) for violin and orch., D-major, A. 22, '92 (12). — "Moto perpetuo," for string orch., A. 25, '90 (4).

PAINE, JOHN K. "Azara," ballet music, Mr. 9, '00 (11). — "Birds of Aristophanes," prelude, N. 17, '05 (2). — Columbus march and hymn, F. 3, '93 (1). — "An Island Fantasy," symphonic poem, Op. 45, A. 19, '89 (3). — "Œdipus Tyrannus," prelude, Mr. 10, '82 (6). — Symphony, A-major, No. 2 ("In the Spring"), F. 29, '84 (2). — "The Tempest," symphonic poem, Mr. 9, '83 (3).

PARKER, HORATIO W. "Cahal Mor of the wine-red hand," rhapsody for baritone and orch., Mr. 29, '95 (1). — Concerto in E-flat for organ and orch., D. 26, '02 (2). — "Northern ballad," Op. 46, D. 29, '99 (1).

PFITZNER, HANS. "The little Christ Elf," overture, N. 15, '07 (3).

PHELPS, E. C. Concert overture (Brooklyn), Mr. 27, '97 (1).

POPPER, DAVID. "Papillons," for violoncello and orch., J. 1, '84 (7). — "Spinnlied," for violoncello and orch. (Providence), N. 18, '91 (3).

RACHMANINOFF, SERGEI. Concerto for piano and orch., No. 1, F-sharp-minor, D. 16, '04 (2). — Concerto for piano and orch., No. 2, C-minor (New York), D. 3, '08 (8). — "The Island of the Dead," symphonic poem, D. 17, '09 (8). — Symphony in E-minor, No. 2, O. 14, '10 (16).

RAFF, JOSEPH JOACHIM. Concerto for piano and orch., in C-minor, Op. 185, F. 8, '84 (3);—allegro only (Worcester), J. 4, '83 (1). — "La fée d'amour," concert piece for violin and orch., Mr. 24, '93 (1). — "Ein' feste Burg," overture, N. 13, '03 (1). — Suite Op. 101, Adagietto, N. 2, '83 (1). — Symphony, No. 1 ("To the Fatherland"), J. 31, '90 (1). — Symphony, No. 3 ("In the woods"), O. 16, '85 (26). — No. 5 ("Lenore"), J. 12, '83 (6). — No. 11 ("The Winter"), J. 18, '84 (1).

APPENDIX

RAMEAU, JEAN-PHILIPPE. Ballet suite, A. 6, '00 (2).

RAVEL, JOSEPH MAURICE. "Ma mère l'oye," D. 26, '13 (5).

REGER, MAX. Comedy overture, O. 6, '11 (2). — Concerto in the ancient style for orch., D. 13, '12 (6). — Serenade for orch., Op. 95, A. 12, '07 (1). — Symphonic prologue to a tragedy, O. 15, '09 (2). — Variations and fugue on a merry theme of J. A. Hiller (1770), Op. 100, F. 14, '08 (5).

REINECKE, CARL. Concerto for violoncello and orch., D-minor, Op. 82 (2 movements), Mr. 6, '91 (1). — "Dame Kobold," overture, J. 12, '83 (1). — "Der Gouverneur von Tours," entr'acte, Mr. 22, '95 (1). — "King Manfred," entr'acte, N. 3, '82 (15). — "King Manfred," overture, O. 21, '92 (4).

REINHOLD, HUGO. Concert overture in A-major, D. 3, '86 (3). — Intermezzo, My. 14, '86 (1) (Popular). — Prelude, menuet, and fugue for strings, J. 22, '86 (7).

REZNICEK, EMIL. "Donna Diana," overture, D. 6, '95 (2). — "Schlemihl," symphonic biography, A. 24, '14 (1). — Symphonic suite in E-minor, N. 22, '07 (3).

RHEINBERGER, JOSEPH. Concerto for organ, three horns, and strings, Op. 137, D. 27, '07 (1). — "Wallenstein," symphony, D. 4, '85 (1).

RIEMENSCHNEIDER, GEORG. "Todtentanz," Mr. 3, '93 (1).

RIETZ, JULIUS. Concert overture, Op. 7, N. 2, '83 (3).

RIMSKI-KORSAKOFF, NICOLAI. "The Betrothed of the Tzar," overture, N. 14, '02 (12). — Caprice on Spanish themes, F. 14, '08 (18). — Concerto for piano and orch., Op. 30 (Cambridge), J. 15, '14 (1). — "The Russian Easter," overture, Op. 36, O. 22, '97 (1). — "Sadko," a musical picture, Op. 5, Mr. 24, '05 (1). — "Scheherazade," symphonic suite, A. 16, '97 (34). — Symphony, No. 2 ("Antar"), Mr. 11, '98 (2).

RITTER, ALEXANDER. Olaf's wedding dance, Mr. 1, '07 (1).

ROENTGEN, JULIUS. Ballad on a Norwegian folk melody, Op. 36, N. 16, '00 (1).

ROPARTZ, J. GUY. Fantasia in D-major, A. 28, '05 (1).

ROSSINI, GIOACHINO ANTONIO. "Barber of Seville," overture, N. 13, '89 (1) (Young People's). — "William Tell," overture (Newport), O. 11, '83 (19).

RUBINSTEIN, ANTON. "Anthony and Cleopatra," overture, A. 3, '91 (1). —

"Bal costume," Mr. 5, '90 (8) (Young People's). — Concerto for piano and orch., G-major, No. 3, Op. 45, J. 5, '83 (8). — Concerto for piano and orch., D-minor, No. 4, Op. 70, F. 9, '83 (35). — Concerto for piano and orch., E-flat-major, Op. 94, No. 5, D. 18, '08 (2). — Concerto for violin and orch., Op. 46, Mr. 3, '88 (1). — Concerto, D-minor, for violoncello and orch., No. 2, Op. 96, O. 24, '02 (5). — "Demetrius of the Don," overture, J. 31, '96 (1). — "The Demon," ballet music, O. 16, '85 (7). — "Don Quixote," musical character picture, Op. 87, F. 16, '94 (1). — Fantasie for two pianos, F-minor, Op. 73, J. 22, '86 (1). — "Feramors," ballet music, D. 8, '82 (23). — Symphony, No. 2 ("Ocean"), O. 12, '83 (7). — Symphony, No. 4, in D-minor ("Dramatic"), D. 8, '93 (4). — Symphony in G-minor ("Russian"), O. 6, '82 (2). — Symphony in A-major, No. 6, N. 11, '87 (2). — "The Vine," ballet music, D. 19, '84 (7).

Saint Saëns, Charles Camille. "The Barbarians," overture, J. 8, '04 (5). — "Bolero" (Cambridge), O. 30, '02 (2). — Concerto for piano and orch., G-minor, No. 2, D. 8, '82 (29). — Concerto for piano and orch., C-minor, No. 4, F. 24, '82 (13). — Concerto for piano and orch., F-major, No. 5, Mr. 4, '04 (2). — Caprice waltz for violin and orch. (arr. by Ysaye) (Philadelphia), D. 7, '04 (1). — Concerto for violin and orch., No. 1, A-major, Mr. 6, '85 (5). — Concerto for violin and orch., No. 3, B-minor, J. 3, '90 (23). — Concerto for violoncello and orch., A-minor, Op. 33, D. 9, '81 (22). — Concert piece for violin and orch., Op. 62, F. 16, '94 (1). — "Danse Macabre," symphonic poem, N. 3, '82 (41). — "The Deluge," prelude (Brooklyn), J. 11, '95 (1). — "Henry VIII," ballet music, D. 21, '83 (8). — Introduction and rondo capriccioso for violin and orch., Op. 28, D. 14, '83 (5). — "La Jeunesses d' Hercule," symphonic poem, O. 19, '83 (7). — "Phaëton," symphonic poem, O. 14, '87 (7). — "Le rouet d' Omphale," symphonic poem, N. 23, '88 (44). — Rhapsodie d'Auvergne for piano and orch., J. 1, '86 (1). — Romance for violin in C, Op. 48, N. 11, '81 (1). — "Samson and Dalila," Dance of priestesses and bacchanale, Mr. 2, '83 (1). — Suite in D-major, Op. 49, O. 16, '96 (1). — Symphony No. 1, E-flat-major, N. 25, '04 (1). — Symphony, No. 2, A-minor, N. 11, '92 (1). — Symphony, No. 3, C-minor, F. 15, '01 (5).

Sauer, Emil. Concerto for piano and orch., No. 1, E-minor, O. 16, '08 (1).

Scharwenka, Philipp. "Fruehlingswagen," symphonic poem, O. 28, '92 (1).

Scharwenka, Xavier. Concerto for piano and orch., No. 1, B-flat-minor, F. 6, '91 (6). — Concerto for piano and orch., No. 4, F-minor, F. 10, '11 (1).

Scheinpflug, Paul. Overture to a comedy of Shakespeare, J. 22, '09 (4).

Schelling, Ernest. Fantastic suite for piano and orch., J. 24, '08 (5).

Schillings, Max. "Hexenlied," recitation with orch., F. 28, '09 (1). —

"Ingewelde," prelude to Act II (Providence), O. 21, '96 (3). — "Meergruss and Seemorgen," fantasies for orch., O. 31, '13 (1). — "Moloch," harvest festival from, J. 15, '09 (1). — "Œdipus Rex," symphonic prologue, F. 28, '02 (1). — "The Piper's Holiday," prelude, A. 6, '06 (1).

SCHJELDERUP, GERHARD. "Opferfeuer," Summer Night on the Fiord, and Sunrise over the Himalayas, from, F. 14, '08 (1).

SCHMITT, FLORENT. "La Tragédie de Salome," N. 28, '13 (4).

SCHUBERT, FRANZ. "Alfonse and Estrella," overture, J. 26, '83 (5). — Fantasie in F-minor (arr. by Mottl), Op. 103, J. 1, '86 (5). — Funeral march in E-flat-minor (arr. by Liszt), O. 30, '85 (11). — March in B-minor (arr. by Liszt), O. 12, '83 (4). — Overture in B-major, Mr. 29, '89 (1). — Overture in E-minor, N. 23, '88 (6). — Overture in Italian style, Op. 170, D. 28, '83 (3). — "Rosamunde," ballet music, O. 21, '81 (3). — "Rosamunde," ballet music and entr'actes music, Mr. 5, '86 (12). — "Rosamunde," overture, D. 12, '84 (6). — Symphony No. 4 ("Tragic"), Mr. 14, '84 (3). — Symphony, No. 5, B-flat, F. 9, '83 (3). — Symphony in C-major, No. 6, N. 28, '84 (2). — Symphony in B-minor ("Unfinished"), F. 10, '82 (82). — Symphony in C-major, No. 9, J. 13, '82 (53).

SCHUMANN, GEORG. "The dawn of love," overture, Mr. 13, '03 (3). — "In carnival time," suite, J. 22, '04 (2). — Symphonic variations on the choral "Wer nur den lieben Gott lässt walten," O. 25, '01 (2). — Variations and fugue on a merry theme, D. 14, '06 (3).

SCHUMANN, ROBERT. "Bride of Messina," overture, D. 1, '82 (1). — Concerto for piano and orch., A-minor, O. 6, '82 (54). — Concerto for violoncello and orch., A-minor, F. 3, '88 (5). — Concertstück for piano and orch., Op. 92, Mr. 11, '87 (5). — "Genoveva," overture, Mr. 9, '83 (49). — "Hermann and Dorothea," Mr. 13, '85 (1). —"Julius Caesar," overture, Mr. 29, '01 (1). — "Manfred," overture, F. 24, '82 (24); — overture, scherzo and finale, Op. 52, N. 25, '81 (17). — Pictures from the Orient (arr. by Reinecke), N. 21, '84 (3). — Symphony in B-flat, No. 1, Mr. 3 '82 (75). — Symphony in C-major, No. 2, D. 30, '81 (56). — Symphony in E-flat, No. 3 ("Rhenish"), N. 23, '83 (29). — Symphony in D-minor, No. 4, N. 10, '82 (66).

SCHÜTT, EDUARD. Concerto for piano and orch., F-minor, No. 2, J. 1, '97 (5).

SCRIABINE, ALEXANDER. "Le poème de l'extase," O. 21, '10 (1).

SGAMBATI, GIOVANNI. Concerto for piano and orch., G-minor, Op. 15, O. 31, '90 (1). — Symphony, No. 1, D-major, N. 9, '94 (9). — "Te Deum Laudamus," for orch. and organ, N. 27, '04 (2).

SIBELIUS, JEAN. Concerto for violin and orch., in D-minor, Op. 47, A. 19,

'07 (2). — "Finlandia," symphonic poem, N. 20, '08 (20). — "Karelia," overture, N. 17, '11 (1). — "King Christian," suite, elegie, and musette from, A. 1, '10 (1). — "A Saga," tone poem, Mr. 4, '10 (3). — "A song of Spring," N. 20, '08 (3). — "The Swan of Tuonela," legend (Cambridge), Mr. 2, '11 (2). — Symphony, No. 1, E-minor, J. 4, '07 (19). — Symphony, No. 2, D-major, Mr. 11, '04 (4). — Symphony, No. 4, A-minor, O. 24, '13 (2). — Valse triste, A. 1, '10 (2).

SINDING, CHRISTIAN. Concerto for piano and orch. (New Bedford), A. 8, '13 (1). — Concerto for violin and orch., A-major, Op. 45, N. 17, '05 (2). — "Episodes chevaleresques," suite, Op. 35, F. 24, '05 (3). — "Rondo infinito," N. 19, '09 (1). — Symphony, D-minor, No. 1, J. 6, '98 (5).

SINGER, OTTO. Symphonic fantasie, Mr. 23, '88 (1).

SINIGAGLIA, LEONE. "Le baruffe Chiozzotte," overture, Mr. 10, '11 (1).

SMETANA, FRIEDRICH. "From Bohemia's groves and meadows," symphonic poem, D. 7, '00 (5). — "The Kiss," overture, A. 7, '05 (1). — "Libussa," overture, O. 20, '05(1). — "The Moldau," symphonic poem, N. 21, '90 (26). — "Richard III," symphonic poem, A. 24, '03 (1). — "Sarka," symphonic poem, J. 25, '95 (1). — "The sold bride," overture, D. 30, '87 (47). — "Vysehrad," symphonic poem, A. 24, '96 (10). — "Wallenstein's camp," symphonic poem, J. 1, '97 (4).

SPOHR, LOUIS. Concerto for violin and orch., No. 7, Mr. 20, '91 (1). — Concerto for violin and orch., No. 8, N. 11, '81 (13). — Concerto for violin and orch., No. 9, J. 27, '88 (9). — Concerto for violin and orch., No. 11, F. 26, '86 (1). — "Faust," overture, J. 15, '86 (1). — "Jessonda," overture, N. 23, '83 (7). — Symphony, No. 3, C-minor, J. 29, '92 (1). — Symphony, No. 4, in F. ("Consecration of tones"), D. 2, '87 (2).

SPONTINI, GASPARO. "Olympia," overture, J. 25, '84 (4).

STANFORD, C. VILLIERS. Symphony, No. 3 ("Irish"), F. 21, '90 (1).

STRAUSS, JOHANN. "Beautiful Blue Danube," waltz with male chorus, Mr. 12, '11 (1). — "Moto perpetuo," a musical joke, A. 11, '95. (1) — Polka, "Singer's joy," for orchestra (Philadelphia), Mr. 28, '96 (1). — "Wine, woman and song" (Philadelphia), Mr. 28, '96 (2).

STRAUSS, RICHARD. Burleske in D-minor for piano and orch., A. 17, '03 (1). — Concerto for violin and orch., D-minor, Op. 8 (New York), Mr. 21, '03 (2). — "Death and Transfiguration," tone poem, F. 5, '97 (36). — "Don Juan," tone poem, O. 30, '91 (42). — "Don Quixote," variations on a theme of knightly character, F. 12, '04 (8). — "Festliches Praeludium," D. 12, '13 (1). — "Feuersnot," love scene, Mr. 7, '02 (12). — "Guntrum," preludes to Acts I and II, N. 8, '95 (8). — "A hero's life," tone poem, D. 6, '01 (11). — "In Italy," symphonic fantasy, D. 21, '88 (5). — "Mac-

beth," tone poem, Mr. 17, '11 (1). — "Salome," dance from, A. 26, '12 (1). — Symphonia domestica, F. 15, '07 (13). — Symphony in F-minor, N. 3, '93 (5). — "Thus Spake Zarathustra," tone poem, O. 29, '97 (12). — "Till Eulenspiegel's Merry Pranks," rondo, F. 21, '96 (41).

STRUBE, GUSTAV. Concerto for violin and orch., F-sharp-minor, D. 22, '05 (6). — Concerto for violin and orch., G-major, Op. 13, D. 10, '97 (2). — Concerto for violoncello and orch., E-minor, O. 29, '09 (1). — Fantastic dance for viola and orch., Mr. 27, '08 (2). — Fantastic overture, Op. 20, Mr. 11, '04 (2). — "Longing," symphonic poem for viola and orch., A. 20, '05 (2). — "Lorelei," symphonic poem, J. 24, '13 (1). — "Maid of Orleans," overture, Op. 8, F. 15, '95 (1). — "Narcissus and Echo," symphonic poem, J. 24, '13 (1). — "Puck," comedy overture, Mr. 18, '10, (12). — Rhapsody for orchestra, Op. 17, A. 19, '01. (1) — Symphony, B-minor, A. 2, '09 (2). — Symphony, C-minor, A. 2, '96 (1).

SUK, JOSEF. "A Fairy Tale," suite, Op. 16, N. 28, '12 (2). — Symphony, E-major, Op. 14, O. 28, '04 (4).

SVENDSEN, JOHAN S. "Carnival in Paris," Op. 9, D. 4, '91 (7). — "Norwegian rhapsody," No. 2, Op. 19, N. 15, '89 (4). — Romance for violin and orch. (Washington), N. 1, '92 (1). — Symphony, B-flat, No. 2, J. 4, '84 (4). — "Zorahayda," legend for orch., Op. 11, N. 25, '92 (2).

TANEIEFF, SERGEI. "Oresteia," overture, Op. 6, N. 30, '00 (6). — Symphony, No. 1, in C, N. 22, '01 (1).

THIERIOT, FERDINAND. Sinfonietta in E-major, Op. 55, F. 17, '93 (1).

THOMAS, AMBROISE. "Mignon," overture (Young People's), A. 2, '90 (8).

TINEL, EDGAR. Three symphonic pictures from "Polyeucte," Op. 21, F. 8, '07 (1).

TSCHAIKOWSKY, PETER ILITCH. Concerto for piano and orch., No. 1, B-flat-minor, F. 20, '85 (38). — Concerto for piano and orch., No. 2, G-major, F. 4, '98 (2). — Concerto for violin and orch., No. 2, D-major, 2d and 3d movements, D. 1, '93 (5); — entire (Cambridge), A. 7, '04 (22). — "Fantaisie de concert," for piano and orch., Op. 56 (New York), J. 12, '92 (2). — "1812," overture, D. 29, '93 (20). — "Francesca da Rimini," fantasy for orch., Op. 32, N. 1, '95 (16). — "Hamlet," symphonic poem, Mr. 4, '92 (6). — Italian Capriccio, Op. 45, O. 22, '97 (18). — "Manfred," symphony, A. 26, '01 (8). — "March Slave," F. 23, '83 (1). — "Mozartiana" suite, Op. 61, N. 18, '98 (1). — "Nutcracker," suite, D. 13, '08 (18). — "Romeo and Juliet," overture fantasia, F. 7, '90 (26). — Serenade for strings, Op. 48, O. 12, '88 (3). — Suite, "Characteristic," Op. 53, "Children's dreams" from, N. 5, '09 (1). — Suite, No. 1, D-minor, Mr. 17, '99 (4). — Suite, No. 3, G-major, O. 16, '91 (13). — Symphony, No. 2, C-minor, F. 12, '97 (1). — Symphony, No. 3, D-major, D. 1, '99 (4). — Symphony, No. 4, F-

minor, 2d and 3d movements, O. 17, '90 (15);—entire, N. 27, '96 (30). — Symphony, No. 5, E-minor, O. 21, '92 (41). — Symphony, No. 6, B-minor, ("Pathetic"), D. 28, '94 (76). — Variations on a rococo theme for violoncello and orch., O. 30, '08 (9). — "The Voyvode," orchestral ballad, D. 4, '03 (1).

URACK, OTTO. Symphony in E-major, No. 1, Mr. 6, '14 (1).

VAN DER STUCKEN, FRANK. "Pagina d'amore," J. 6, '92 (1) (Young People's). — "PAX triumphans," symphonic prologue, D. 22, '04 (1). — "William Ratcliff," symphonic prologue, F. 1, '01 (1).

VIEUXTEMPS, HENRI. Concerto for violin and orch., No. 1 (Cambridge), A. 10, '02 (1). — Concerto for violin and orch., No. 4, D-minor, Mr. 13, '85 (7). — Concerto for violin and orch., A-minor, No. 5, O. 17, '84 (13). — Fantasy on Slavonic melodies for violin and orch., N. 17, '82 (8).

VIOTTI, GIOVANNI BATTISTA. Concerto for violin and orch., A-minor, N. 29, '95 (5).

VIVALDI, ANTONIO. Concerto for violin with organ and string orch., Mr. 7, '13 (1).

VOGRICH, MAX. Concerto for piano and orch., E-minor, F. 8, '89 (4).

VOLKMANN, ROBERT. Concerto for violoncello and orch., A-minor, Op. 33, F. 1, '84 (12). — Festival overture, Op. 50, J. 3, '90 (2). — "King Richard," overture, Mr. 13, '85 (12). — Serenade for strings, No. 1, Valse lente from (Providence), J. 25, '93 (1). — Serenade for strings, No. 2, N. 24, '82 (9). — Serenade for strings, D-minor, No. 3, F. 6, '85 (15). — Symphony, D-minor, No. 1, O. 17, '84 (11). — Symphony, B-flat, No. 2, D. 21, '83 (4).

WALLACE, WILLIAM. "Villon," symphonic poem, A. 19, '12 (1).

WAGNER, RICHARD. Centennial march, F. 21, '95 (2). — A Faust overture, J. 19, '83 (48). — "Flying Dutchman," overture (New Bedford), Mr. 12, '12 (11). — "Götterdämmerung," funeral music, F. 16, '83 (28). — "Götterdämmerung," Siegfried's Rhine journey (Chicago), My. 16, '93 (2). — "Götterdämmerung," song of the Rhine daughters, N. 23, '83 (1). — Selections from "Siegfried," and "Götterdämmerung" (arr. by Richter), J. 6, '88 (33). — Huldigungsmarsch, N. 10, '82 (16). — Kaisermarsch, D. 30, '81 (24). — "Lohengrin," prelude, Mr. 14, '84 (53). — "Lohengrin," preludes to Acts I and III (Washington), Mr. 24, '96 (13). — "Lohengrin" prelude to Act III (Cambridge), J. 3, '95 (19). — "Lohengrin," the legend, Act III, O. 13, '82 (14). — "The Mastersingers of Nuremberg," overture, N. 11, '81 (159). — The "Mastersingers of Nuremberg," introduction to Act III, D. 4, '85 (7). — "Mastersingers of Nuremberg," introduction to Act III, dance of apprentices and procession of Mastersingers, F. 10, '82 (16). — "Parsifal," prelude, N. 10, '82 (32). — "Parsifal," Good

APPENDIX

Friday Spell, F. 15, '84 (12). — "Rheingold," prelude and first scene, A. 21, '93 (1). — "Rheingold," entrance of Gods into Valhalla and lament of Rhine daughters (Cambridge), J. 3, '95 (6). — "Rienzi," overture, O. 13, '82 (59). — "Siegfried," Waldweben, A. 9, '11 (2). — "Siegfried Idyl," F. 16, '83 (81). — Symphony in C, F. 24, '88 (3). — "Tannhäuser," overture, D. 15, '82 (147). — "Tannhäuser," overture and bacchanale (Paris version), D. 31, '90 (6). — "Tannhäuser," march, J. 18, '84 (2). — "Tannhäuser," prelude to Act III (Cambridge), J. 3, '95 (8). — "Tristan and Isolde," prelude, F. 16, '83 (13). — "Die Walküre," ride of the Valkyries, (Popular), My. 28, '86 (27). — "Die Walküre," Wotan's farewell and fire charm (Philadelphia), Mr. 22, '97 (6).

WEBBER, AMHERST. Symphony C-minor, D. 29, '05 (1).

WEBER, CARL MARIA von. "Abu Hassan," overture, Mr. 20, '96 (4). — Concertina for clarinet, Op. 26, J. 4, '84 (2). — Concertstück for piano and orch., Op. 79, D. 18, '85 (11). — "Euryanthe," overture, D. 8, '82 (84). — "Der Freischütz," overture, O. 27, '82 (93). — Invitation to the dance, (arr. by Berlioz) (Cambridge), Mr. 22, '83 (40). — "Jubel," overture, O. 21, '81 (16). — "Oberon," overture, J. 13, '82 (113). — Polacca brilliante for piano and orch. (arr. by Liszt), J. 5, '83 (3). — "Preciosa," overture, D. 24, '85 (1). — "Ruler of spirits," overture, Mr. 1, '01 (1).

WEINGARTNER, FELIX. "The Elysian Fields," symphonic poem, Mr. 6, '03 (1). — "Lustige Ouvertüre," D. 12, '13 (1). — Symphony, G-major, Op. 23, A. 12, '01 (1). — Symphony, No. 3, E-major, Mr. 8, '12 (1).

WELD, ARTHUR. "Italia," dramatic suite, F. 28, '90 (1).

WHITING, ARTHUR. Concert overture, F. 5, '86 (1). — Concerto for piano and orch., D-minor, Op. 6, N. 16, '88 (1). — Fantasie for piano and orch., Op. 11 (Cambridge), Mr. 12 '96 (3). — Suite for strings and four horns, Op. 8, Mr. 13, '91 (1).

WIDOR, CHARLES MARIE. Choral and variations for harp and orch., Op. 74, F. 27, '03 (2).

WIENIAWSKI, HENRI. Concerto for violin and piano, No. 2, D-minor, Op. 22, J. 4, '87 (6). — Fantasy for violin and orch., on Gounod's "Faust," Mr. 16, '86 (4).

WITKOWSKI, G. Symphony, D-minor, A. 3, '03 (1).

WOLF, HUGO. Italian Serenade, Mr. 31, '05 (3). — "Penthesilea," symphonic poem, N. 18, '04 (2).

ZÖLLNER, HEINRICH. "Midnight at Sédan," suite, F. 21, '96 (2).

INDEX

INDEX

Adamowski, Josef, 122; leaves orchestra, 213.
Adamowski, Timothée, 122; leaves orchestra, 213.
Aldrich, Richard, 225.
Apthorp, William F., on a concert of the Germania Orchestra, 7; quoted, 8; on Henschel's conducting, 36; on Brahms, 84; quoted, 115; editor of programme book, 139.
Arbos, E. Fernandez, 205.

Bailey, Lillian. *See* Mrs. G. Henschel.
Beerbohm, Max, quoted, 1.
Beethoven, Ludwig van, commissioned to write oratorio for Handel and Haydn Society, 3; symphonies first performed in Boston, 5; Henschel's plan to play all the symphonies, 41; "Dedication of the House" conducted by Henschel, 57, 206; "Missa Solennis" at opening of Symphony Hall, 195.
Bischoff, symphony, 212.
Boston Academy of Music, 5.
"Boston Daily Advertiser," quoted, 69–71, 72–73, 118.
"Boston Evening Transcript," quoted, 54, 68, 98–99, 116, 117, 166–67, 172–73, 182–85, 196, 212.
"Boston Herald," quoted, 59–61.
"Boston Journal," quoted, 178, 180.
"Boston Musical Gazette," 3.
"Boston Traveller," quoted, 58, 130, 136–37.
Bourgogne, La, sinking of, 188.
Brahms, Johannes, his music disliked, 84, 109; his letter to Henschel, quoted, 93; variations on theme by Haydn, 126, memorial concert, 179; among the classics, 213.
Brennan, William H., 87.
Bruckner, Anton, symphony No. 7, 109; effect on audience, 125.
Bull, Mrs. Ole, 145.

Cecilia Society, 195.
Chadwick, George W. 118.
Chorus, adjunct to orchestra, 95.
Comee, Frederic R., 87.
Concert-masters, the, 204–05.
Concerts, length of, 47; attendance, first season, 74; in New England cities, 85; first in Steinway Hall, N.Y., 112; criticisms of N.Y., 129; benefit, 142; concert for school children, May, 1886, 141; testimonial to Gericke, 144; success in other cities under Nikisch, 162; at "World's Fair," Chicago, 1893, 162; benefit for San Francisco earthquake sufferers, 207; commemoration of 30th anniversary of orchestra, 217.
Cotting, C. E., 198.
"Courier," quoted, 38–39.
Cross, Charles R., 198.
Curtis, George William, 6.

Deficit, second season, 85; approximate aggregate, 106.
Dresel, Otto, 153.
Dwight, John S. article in the "Dial," 4; his "Journal of Music." 9; quoted, 30 *n.*; letter to, 62; on reading the programme book, 139; 145; on new music, 159.

Ellis, Charles A., manager, 86.
Elson, Louis C., his "History of American Music" quoted, 3; quoted, 62, 94–95; valentine to Henschel,

98; on temper of the audiences, 120; on reception of Strauss's, "In Italy," 126; on Gericke's farewell concert 144.
Epstein, Julius, 103, 105, 107, 155.
"Euterpiad," the, 3.

Fiedler, B., 110.
Fiedler, Max, engaged as conductor, 215; popularity of his programmes, 216; last concert, 218.
Fitchburg (Mass.), concerts, 85.

"Gazette, Saturday Evening," quoted, 61, 69, 81–82, 125.
Gericke, Wilhelm, 95; in Vienna, 103; engaged as conductor, 104; discouraged, 104; refuses to conduct concert in New York, 105; his account of his first term as conductor, 106–14; biographical, 114; first concert, 117; discipline improves orchestra, 143; farewell party at home of Mrs. Ole Bull, 145; farewell dinner at Tavern Club, 145–52; engaged as Paur's successor, 181; comment on his return in "Transcript," 182; comment by Mr. Higginson, 185; his account of his second term as conductor, 186–87; criticism of programmes, 189; resigns, 207; benefit concert, 207; conducts San Francisco benefit concert, 208.
Germania Orchestra, 7.

Hale, Philip, editor of programme book, 139.
Handel, Georg Friedrich, "Largo," 118.
Handel and Haydn Society, founded, 3.
Harvard Musical Association, founded, 8; orchestral concerts, 10; ceases concerts, 78.
Harvard University, 28, 85, 210.
Henschel, Georg, his "Concert Overture" first performed, 35; his account of his connection with orchestra, 36, 39–41, 52–53, 99; letter in "Courier" on his conducting, 38; meets Mr. Higginson, 39; marriage, 40; engaged as conductor, 40; adverse criticism of, 50, 51; acquires library for orchestra, 52; letter to men of orchestra, 55; criticism of, 59; presented with silver set by orchestra, 64; his passion for Brahms, 65; ends conductorship, 98; final concert of, 99; conducts Pension Fund Concert, 206.
Henschel, Mrs. Georg (Lillian Bailey), 35, 81.
Hess, Willy, 205.
Higginson, Henry Lee, biographical, 12–14; letter to his father, 15; arm disabled, 17; letters, 19, 20; leaves Vienna, 21; marriage, 23; in Ohio, 24; enters firm of Lee, Higginson & Co., 24; "*In re* the Boston Symphony Orchestra," 27–34; engages Henschel, 37; announces Boston Symphony Orchestra concerts, 41–43; account of orchestra, 46–49, 103–06, 155, 157, 185; on Henschel's critics, 62; circular to orchestra, 1882, 66; criticism of circular, 68; announces second season of concerts, 73; speech at Tavern Club farewell to Gericke, 146–52; letter to Otto Dresel, quoted, 154; on the Musician's Protective Union, 157; asks public to subscribe for new hall, 1893, 166; letter to "Transcript" on need of hall, 169; comment on Gericke's return, 185; speech at opening of Symphony Hall, 197; bust placed in Symphony Hall, 217; speeches at Harvard Clubs, New York and Chicago, 222; quoted, 224.
"Home Journal," quoted, 77.
Howe, Mrs. George D., 34, 39.

Indy, Vincent d', 205, 206.

Jacquet, Léon, 188.
Jahn, Wilhelm, 107.

INDEX

Kneisel, Franz, engaged as concert-master, 104; conducts "World's Fair" concerts, 162; leaves orchestra, 204.
Kneisel Quartette, 123, 205.

Lang, B. J., 84, 115; lectures, 118.
Leipzig, Gewandhaus, 195.
Leipzig, Stadt Theater, 155, 174.
Lichtenberg, Leopold, 122.
Lind, Jenny, 8.
Listemann, Bernhard, 28, 34, 122, 184.
Loeffler, Charles M., 123; leaves orchestra, 205.
Lowell, Charles Russell, 14, 22.
Lowell (Mass.), concerts, 85.
Luther, Martin, memorial concert, 96.
Lyman, John P., 34, 85.
Lynn (Mass.), concerts, 85.

Maas, Louis, 34.
Melba, Nellie, 190.
"Minerviad," the, 3.
Mock programme, a, 63.
Moldauer, A., 110.
Mozart, W. A., concert for monument fund, 142.
Muck, Dr. Karl, biographical, 209; estimate of orchestra, 210; ideas on programme making, 211; resigns, 215; receives title of "General Musical Director" from German Emperor, 218; returns to Boston in 1912, 219.
Mudgett, L. H., 87.
"Music," quoted, 64, 65–68.
Music Hall, Boston, built, 8; secured for Symphony Concerts, 47; "Great Organ" removed from, 116; movement for new hall to replace, 164; criticisms of, 165; last Symphony Concert in, 192; poem by William S. Thayer at opening in 1852, 193; 195.
"Music Hall Bulletin," established, 138.
Musical Fund Society, concerts, 6, 10.
Musical Institute of Boston, 3.
"Musical Magazine," the, 3.
Musician's Protective Union, 156.

New Bedford (Mass.), concerts, 85.
Newport (R. I.), concerts, 85.
"New York Times," quoted, 129.
Nikisch, Arthur, 154; biographical, 155; encounter with Musician's Protective Union, 1889, 156; conducts without score, 160; popularity in other cities, 162; misunderstanding about contract, 163; resigns, and becomes Director-general of Royal Opera at Buda-Pesth, 163.
Norcross, Mr., builder of Symphony Hall, 197.

"Organ, Great," in Music Hall, 8, 116, 164.

Paderewski, Ignace Jan, 190.
Paine, John K., "Spring Symphony" given, 98; lectures, 118.
Park Street Church choir, 2.
Parker, H. T., on the stages of the orchestra, 101; on Paur as conductor, 177; on audiences, 226.
Paur, Emil, biographical, 174; his account of his connection with orchestra, 174–76; estimate of, by H. T. Parker, 177; beating time with foot, 178; gives works of Richard Strauss, 179; ends conductorship, 180.
Peace Jubilee, King's Chapel, 2.
Peck, A. P., 86.
Pension Fund, 201–203; concerts, 187, 206.
Perkins, Charles C., 199.
Personnel of orchestra, changes, 121; criticism of changes, 124; number of harps and horns increased, 213.
Philharmonic Society, founded, 10; ceases concerts, 78.
Pianos, advertising of, stopped, 79.
"Pops," the, 110, 140.
Portland (Me.), concerts, 85.
Pourtau, Léon, 188.

INDEX

Pratt, Bela, L. 218.
Programme book, established, 139.
Programmes, Henschel's idea of, 56; facsimile of first, 57; facsimile of Wagner Memorial, 83; Gericke's criticized, 120, 143, 189; Dr. Muck's ideas on, 211; "Transcript" on Dr. Muck's, 212; Fiedler's, 216.
Providence (R. I.), concerts, 85.
Richter, Hans, 103; signs contract as conductor, 173; contract broken, 174; 209.

Roby, F. G., 85.
Roth, Otto, 110.
Rubinstein, Anton, 38, 142.

Saint-Saëns, Camille, "Danse Macabre," elicits first encore, 119.
Sabine, Wallace C., 195, 198.
Salem (Mass.), concerts, 85.
Sanders Theatre, concerts, 85.
San Francisco, concert for earthquake sufferers, 207.
Schroeder, Alwin, 204.
Steinway, William, 112.
Strauss, Richard, "In Italy," first performed, 109, 126; "Ode to Discord," inspired by symphony, 127; Paur's attitude toward, 179; "Heldenleben," 187; praises orchestra, 187; conducts Pension Fund Concert, 187; 206.
Svećenski, Louis, 110; leaves orchestra, 204.
Symphony Hall, movement to build, 164; signers of appeal for building, 168; building deferred, 171; sites suggested, 171; McKim, Mead & White begin designs, 172; opened, 192; programme of opening concert, 195; extract from ode by Owen Wister, 195; speech by Mr. Higginson, 197–201.
Telephone, plan for concerts by, 95.
Thayer, William S., 193.
Theodorowicz, Julius, 204.
Thomas, Theodore, Orchestra visits Boston, 11, 111, 183.
Tickets, price of, 43; demand for, 53; speculators, 75, 135; method of selling by auction introduced, 87; high premiums, 91; at twenty-five cents, 91; change of prices, 92.
Trips, to other cities, suggested, 109; first made, 111; influence of, 128; humorous incidents of, 131; to the West, 1889, 144; temporarily abandoned, 177.

Wagner, Richard, Mr. Higginson and J. S. Dwight on, 30 *n.*; memorial concert, February, 1883, 81; facsimile of programme, 83; "Parsifal" Vorspiel played, 83; memorial concert, February 1883, 97; among the classics, 213.
Wallace, William Vincent, fantasia on "Maritana," 8.
Walter, W. E., 87; on humors of out-of-town concerts, 131–33.
Weber, Carl Maria von, "Festival" overture played, 58.
Weiss, Albert, 188.
Weissenborn, E. A., 80.
Wendling, Carl, 205.
Wilson, George H., 138.
Wister, Owen, passage from poem read at opening of Symphony Hall, 195.
Witek, Anton, 205.
Worcester (Mass.), concerts, 85.

Young People's Popular Concerts, 141.

Zach, Max, 110.
Zerrahn, Carl, 10, 53.